

Knight Letter

THE LEWIS CARROLL

SOCIETY OF NORTH AMERICA

NUMBER 69 SUMMER 2002

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The Tao of PU

Our Spring 2002 gathering took place on a hot, muggy April 13th at Princeton University, where the now-legendary founding meeting of the LCSNA occurred in 1974.¹ After a convivial lunch at the nearby Lahiere's restaurant, we convened in the lobby of McCormick Hall. The reason we convened in the lobby was that the doors to the meeting room were locked, and no combination of keys, tables, and mushrooms was to any avail. This set the tone for the facilities that day: no microphones, lights turning themselves off at random intervals, and so on. Our spirits were never dampened, of course. The forty souls who managed to find the hall despite the absolute lack of maps on campus were suitably rewarded.

Our first speaker was composer Lorraine Levender Whittlesey, last year's Gordon Artist in Residence at Yale, who spoke on her recent opus based on Carroll's *Memoria Technica*. It was her regrettable decision to present us with neither the complete fourteen-minute work nor even an excerpt, so the talk was on a rather abstract level.²

Written for the Morpheus Trio,³ which is comprised of mezzo-soprano, French horn, and piano,⁴ the work is a tuneful polyphonic blend of a wide range of styles "from blues to Wagner".

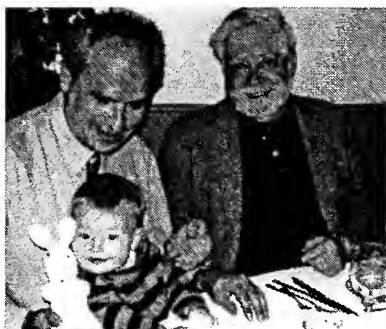
Memoria Technica, literally meaning "ways of remembering", was first referred to in Dodgson's *Diaries* of 15 October 1875, and involved a way of memorizing logarithms. His system, based on an earlier one by Richard Gray, translates numbers into words. Carroll used only consonants, and hence was always able to produce easily remembered words, which he then put prominently into rhymed couplets. Gray used both vowels and consonants and often produced gibberish.

¹ We have met there as well in '76, '84 (when Professor Knoepfmacher spoke on George MacDonald), and '94.

² A CD of the piece is available (\$10) from the composer at www.private-sector.com or PO Box 5684, Baltimore, MD 21210; (410) 366-3057.

³ See www.morpheustrio.com

⁴ Not as obscure as one might think. Schubert, Strauss, and Donizetti also composed for this configuration.



Martin Eames Burstein, 7½ months, chases a white rabbit while his father and Professor Knoepfmacher look on. Photo by Cindy Watter.

Memoria Technica was first published by cyclostyle on 27 June 1877. Another leaflet published a year later gave couplets for memorizing the specific gravities of fifteen metals, which also provided some of the text for Whittlesey's composition.⁵

Her libretto consisted in the main of examples of wordplay—anagrams, acrostics, palindromes—some of which were Carroll's, some her own (producing the occasional jarring reference to a Toyota or some such).

The coincidence of the "M.T." initials of *Memoria Technica* and the Morpheus Trio was not, in itself (forgive me) an empty one.

We next heard Professor Ulrich Knoepfmacher's talk "Maurice in Wonderland, and What He Found There" on writer/illustrator Maurice Sendak.

Professor Knoepfmacher first asked us to join "in one of those 'Let's Pretend' games that the *Looking-Glass* Alice cherishes but which the *Wonderland* Alice hasn't quite yet mastered" and imagine that the book in her sister's hand was *Where the Wild Things Are*,⁶ a book with many pictures and few words. He thought that if this were the case, Alice "would now prefer the atemporal escapades of an infectiously raucous little wolf-boy to the dubious allurements proffered by a time-obsessed rabbit". He discussed the textual links in the works (size changes, travels, monsters) and the fact that while Carroll tried to bring *Alice* to the stage, Sendak went for a "full-blown atonal opera with grinning giant puppets."⁷

The most revealing association between these two giants of children's lit is a series of drawings Sendak did in the mid-1950s [*reproduced on facing page*]. "The Victorian culture which had produced that dreamchild had also spawned *The Interpretation of Dreams* and an interest in the unconscious." Sendak explored his own unconscious meanderings in what he called "fantasy sketches" which he did while listening to music. He called them his "most personal" work.⁸ The sketch he did while listening to Deems Taylor's *Through the Looking-Glass* suite⁹ was then subject to Knoepfmachers' insightful and detailed analysis.

⁵ See Martin Gardner, *The Universe in a Handkerchief*, 1996 for the text.

⁶ Winner of the Caldecott Medal in 1964.

⁷ Music by Oliver Knussen, commissioned by Glyndebourne Festival Opera, *Where the Wild Things Are* (1979 - 83) has played in many venues all over the world and is available on both CD and video.

⁸ Ten of these "Fantasy Sketches" were printed by the Rosenbach Foundation in 1970. Its preface was reprinted in Sendak's *Caldecott & Co.: Notes on Books and Pictures* (Farrar, Straus, and Giroux, 1988; PB: Noonday Press, 1990), with one of the sketches, the *Alice*, also gracing the box cover in the limited edition.

⁹ Composer Deems Taylor (1885-1966) is popularly known as the narrator of Disney's *Fantasia*. His *Through the Looking-Glass: Five Pictures from Lewis Carroll* (Orchestral Suite, op. 12, 1917) has been often recorded. Rumors exist of a 78 of *AW* read by him.

In an aside, he mentioned that the Rosenbach, which once had housed the manuscript of the *ur-text* *Alice's Adventures under Ground* also has the *ur-text* *Where the Wild Horses Are*, which in later years Sendak said he revised because he "couldn't draw horses". The "Wild Things" of the title are a near-equivalent of his native Yiddish *Vilde Khayes*.

Professor Knopfmacher ended his talk with a comparison between Dodgson's love-object/inspiratrix and the canine protagonist of *Higglety, Pigglety Pop!*, based on Sendak's beloved Sealyham, Jennie.

A Q&A period followed, the most memorable of which was "Would you mind putting the green hat on again?", and a reminder that at our upcoming meeting in San Francisco, the "Metreon", Sony's "Entertainment Center" (which is only a few yards from SFMoMA) has an entire floor devoted to an interactive larger-than-life re-creation of *Where the Wild Things Are*.

August Imholtz next announced an exciting discovery. Please read "A Lewis Carroll Scrapbook" on page 16.

After a short break, Donald J. Gray, who is one of the premier doyens of Carroll studies, having edited both Norton Critical editions,¹⁰ gave an informal and academic-jargon free talk, "more like a conversation", laced with his gentle good humor, on the state of Carrollian Studies. The second edition of the Norton came out a decade ago, and he "has had a ten-year recuperation". Were he to be asked to do a third edition, he mused, what are the salient and most important studies that have emerged over the last decade?

From published books to the hundreds of dissertations and abstracts he reviews, a few trends have emerged.

New biographical insights. Although Morton Cohen's "definitive" work came out in 1995, Gray reported that the work of Karoline Leach "fills out my idea of Dodgson" as a man possessed of an orthodox interest in women.

Photography. Books such as Carol Mavor's 1995 study *Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs* show the context of Dodgson's interest in bodies as *aesthetic*, and Gray men-

tioned studies such as Donald Rackin's¹¹ and James Kincaid's.¹² Dodgson emerges as a "more various and more complicated" individual, of major significance to a different artistic area.

Professor Gray commented on the initial image in *Pleasures Taken*, one of the infant Roland Barthes being held by his mother, as an example of "what we see in an image is what we put into it." Dodgson is seen as a *composer* of images, not a simple voyeur. Photography is an *intransitive* medium, one that is not a simple through-pathway to the motives of the photographer.

Alice in context. Dodgson's views of language as a puzzle or a system have of late come to the fore. Citing Lecercle¹³, Reichertz¹⁴, Sigler¹⁵, and Polhemus¹⁶, Gray has also noted an increase in interest in the *Alice* books in context of other Victorian children's literature. What was it like for the children who were *Alice's* first readers? What books did Dodgson read as a child?

Alice as cultural fable. Studies building on Taylor's¹⁷ theory of *Alice* as a *roman à clef* of the Oxford Movement include the work of Jo Elwyn Jones and J. Francis Gladstone¹⁸ (did you "know" that the Walrus was a portmanteau of Walter Pater and John Ruskin?).



¹¹ Donald Rackin, "Mind over matter: sexuality and where the 'body happens to be' in the *Alice* books" in Lefkowitz, Lori (ed.), *Textual Bodies: changing boundaries of literary representation*, 1997

¹² James R. Kincaid, *Child-Loving: The Erotic Child and Victorian Literature*, 1994

¹³ *Philosophy of Nonsense: The Intuitions of Victorian Nonsense Literature* by Jean-Jacques Lecercle, 1994

¹⁴ *The Making of the Alice Books: Lewis Carroll's Uses of Earlier Children's Literature* by Ronald Reichertz, 1997

¹⁵ *Alternative Alices: Visions and Revisions of Lewis Carroll's Alice Books: An Anthology* by Carolyn Sigler (ed.), 1997

¹⁶ Robert Polhemus, "Lewis Carroll and the child in Victorian fiction" in *The Columbia History of the English Novel*, John Richetti, (ed.), 1994

¹⁷ *The White Knight: A Study of C. L. Dodgson (Lewis Carroll)* by Alexander L. Taylor, 1976

¹⁸ *The Red King's Dream, or, Lewis Carroll in Wonderland*, 1997; *The Alice Companion*, 1998

¹⁰ 1971 and 1992

Carroll and Victorian culture. Gray noted that today's reading lists for doctoral students are very different from those of even a decade ago. While the "stock" of certain authors has remained high (e.g. Dickens, George Eliot) or has risen (e.g. Wilkie Collins, Oscar Wilde, Bram Stoker), that of others has fallen (Thackeray, Carlyle, Trollope, Meredith). Elizabeth Browning now has more studies than Robert; Christina Rossetti more than Dante Gabriel, but Carroll is always a constant.

Gray here extemporized on an appealing idea set out by James Buzard in a recent essay in *Raritan*,¹⁹ that "we have adopted the Victorian culture, but we have changed the valences." In other words, what was positive in their day (such as *The Empire*) is now seen as negative and the "bad" in their time (sexuality, the anarchic) is now seen as "good".

He concluded by saying that the *Alice* books, once seen as whimsical escape literature, are now accepted more as a portrait of the Victorian period, where self-subversiveness, disorder and undecideability prevail, with prescient nods to feminism, structuralism, and modernism.

In the absence of Chairman Joel Birenbaum, the Nominating Committee proposed the following slate for election at the Fall meeting:

President: Alan Tannenbaum

Vice-President: Mark Burstein (*inc.*)

Secretary: Cindy Watter (*inc.*)

Treasurer: Fran Abeles (*inc.*)

New Board members: Angelica Carpenter, Patt Griffin, Matt Demakos, Andrew Sellon.

We then moseyed over to the Cotsen Children's Library, inside the Firestone Library, for a reception.

This center, a "living library" bequest from Lloyd Cotsen, is a fascinating and profoundly moving story in itself, one that is told in depth in *Patience and Fortitude*:



Stephanie Lovett with her daughter Lucy at the Cotsen



August Imholtz presenting TTLG to Dr. Immel

A Roving Chronicle of Book People, Book Places, and Book Culture (HarperCollins, 2001), Nicholas Basbanes' second volume of his bibliophilic trilogy which began with *A Gentle Madness*.

The collection consists of eighty-thousand children's books, some of them extremely rare, in thirty-six languages.

The books were all visible, behind glass walls towering several stories and "peopled" with enormous stuffed animals. There was also a "hands-on" area for children, made to look like a giant book, with Humpty Dumpty poised on the top of the spine. Inside were interactive "discovery games" based on *Alice*, the *Narnia* tales, and *Charlotte's Web*.

Beside the *hors d'oeuvres*, wine, and a frenzied collectors' corner, there were two semiformal presentations. The first was of an exquisitely bound, wooden-and-glass-boxed volume of the Cheshire Cat edition²⁰ of *TTLG* presented by the LCSNA in memory of Alexander Wainwright, curator of the Parrish Collection of Victorian Novelists for so many years, as well as a Founding Member and great friend to our Society. The binding, by George Walker, was an intaglio White Knight (the chess piece) on the front and Mr. Wainwright's initials on the back (coincidentally the same as a certain book: A.W.). Accepting were Dr. Andrea Immel, director of the Cotsen, and Dr. Ben Primer, University archivist.

Now, here we were in the midst of the Parrish collection, whose holdings are the stuff of legend, and whose photography book had just come out. After a long day, at long last, *finally* some mention was made of this! Dr. Peter Bunnell, Professor of the History of Photography and the writer of the introduction to the volume, gave a short talk on the trials, tribulations, and ultimate success of getting the Taylor/Wakeling book printed.

We thanked our hosts, found our ways home by methods fair or foul, and concluded the banquet by...

¹⁹ *Raritan*: a quarterly review (Rutgers University, NJ)

²⁰ see *KL 55* for a series of articles on the Cheshire Cat Press

A Fish Story

Dr. Adele Cammarata
Palermo, Italy



Alice is a fish.

Well, indeed it is in Italian: an *alice* [ah-leet-chay] is a sardine, a small saltwater fish. In English, “Alice” is just a female first name, most famous because of Lewis Carroll’s immortal stories.

Of course you remember that in the first of the *Alice* books, originated during a boat trip along the River Isis, there are plenty of fishes, big and small, especially in the poems,¹ and that water is one of the first settings in the story.

Observe “How doth the little crocodile”; the Pool of Tears (“As she said these words her foot slipped, and in another moment, splash! she was up to her chin in *salt water*. Her first idea was that she had somehow fallen into the sea”); the Gryphon and Mock Turtle’s school “at the bottom of the sea”; and, above all, the Lobster Quadrille. After this delightful song the Mock Turtle and the Gryphon try to explain to Alice the right etymology of some fish names: *whiting*, *soles* and *eels*. There’s another pun with the word *porpoise* and, a few pages later, the poem “‘Tis the voice of the Lobster”.

This may well be a curious coincidence: we know that the story of Alice was first invented and told during a boat trip in which *water* was—obviously—one of the most essential elements. But let me show you that the very name “Alice” is strictly connected with (salt) water and fishes.

This idea first came to my mind two years ago while I was studying for my thesis comparing eight *Alice* Italian translations. I was examining the *Lobster Quadrille* and its Italian versions, and suddenly I began to read Alice’s name as if it were Italian, and to think of the little fish with this name. Then I searched for the etymology of the Italian noun *alice* and this is what I found:

alice *lat.* HALICE(M) *dal gr.* ALYKĒ *mare* O ALYKIS (= *lat.* HÁLICA) *salamoia*, che trae da *ALS sale, mare*. (Cfr. *Alga, Aligusta, Sale*). – Nome di una ninfa marina dell’antica mitologia, ed anche di un pesciolino di mare, detto pure acciuga e sardella, che suole conservarsi sotto sale.²

“Alice” may be derived from the name of one of the Nereids, sea-nymphs who were the fifty daughters of Nereus and Doris, as I found in the book *Miti e leggende di Sicilia*,³ though I could not find a specific myth or legend for this nymph. The Nereids were friendly and helpful to sailors, and were thought to have the ability to prophesize. Her name was probably *Ἀλήη* (*Halie* or *Halia*, meaning “salty”), quoted both in the *Iliad* and in Hesiod’s *Theogony*, where she is described as “dark-eyed and lovely”.

In the *Lessico Universale Italiano* Treccani said something similar, and, on the next page, I also found *alichero* meaning “porpoise” (ring any bells?), whose etymology is from *ἄλς, ἄλός* “sea” and *χοῖρος* “pig”.

I know that Dodgson couldn’t speak Italian. He could have known a little bit, as two of his most intimate

friends were Italian: the Rossettis, Dante Gabriel and his sister Christina. However, as we have seen, Alice is a name of Greek origins, passed through Latin, and Dodgson had studied Latin and Greek. Moreover, Alice Liddell’s father, Dean Henry Liddell, knew Ancient Greek as well as English, being the co-author of the famous *Greek-English Lexicon*.

In my Latin vocabularies I’ve found quite a few words related to *ἄλς* theme: *Halicysae*, *Halyciensis*, *halieus*, *halieutica*, *halieuticus*, *hallec*...

The *Oxford English Dictionary* also was useful to my researching words related to *ἄλς*, and these are the more significant results:

alimon [Apparently a. Gr. *ἄλιμον* ‘a shrubby plant growing on the shore, perh. salt-wort,’ *Liddell & Scott*; prop. neut. (sc. *φυτόν*) of *ἄλιμος* maritime. Confused by early herbalists with Gr. *ἄλμος* ‘banishing hunger,’ whence this attribute ascribed to the plant.] A plant fabled to dispel hunger; perh. *Atriplex halimus* of the Levant.

alisma [a. L., a. Gr. *ἄλισμα* a water-plant mentioned by Dioscor.] A genus of aquatic endogenous plants, the type of N.O. *Alismaceae*; applied esp. to the species *A. Plantago*, a plant common in ponds and ditches.

Halicore [f. Gr. *ἄλ-ἄλ-* sea + *κόρη* maiden, lit. ‘mermaid’.] Name of the genus of Sirenians, found in the Red Sea and Indian Ocean, to which the Dugong belongs.

halieutic [ad. L. *halieuticus*, a. Gr. *ἁλιευτικός*, f. *ἁλιευτή* fisher, f. *ἁλιεύειν* to fish, f. *ἄλς* the sea.] A. *adj.* Of or belonging to fishing.

haligraphy [f. Gr. *ἄλς, ἄλι-* salt + *-γραφία* writing.] A treatise or dissertation on the nature and quality of salts.

halimous [f. Gr. *ἄλιμος* of or belonging to the sea (f. *ἄλς* sea) + -ous.] Of, or belonging to, the sea; marine; maritime. Also: of, or belonging to salt; saline; salt.

As you may easily notice, these terms have been recorded in Greek Lexicons compiled in the 18th and 19th centuries: among them Liddell and Scott’s.

Mark Burstein, in his *To Catch a Bandersnatch*, an article which appeared some years ago on the Web⁴, made lots of etymological hypotheses about the origin of her name, but, rather surprisingly, does not mention the “fishy” one:

The original Alice, the girl to whom Carroll told his immortal tale, was the daughter of the Dean of Christ Church, Henry George Liddell, co-editor of the foremost Greek lexicon of his day. He named his child Alice, a name of unquestionably Greek derivation, although its exact source is unknown. Speculation runs through *ἄλς* (*alis*), “abundantly”; *ἀλήθεια* (*aletheia*), “truth”; *ἀλύσσω* (*alyssō*), “to wander in mind” [akin to the Latin *hallucinator*]; *ἄλλιστος* (*allistos*), inexorable; *ἄλλος* (*allos*), another; *ἄλαστος* (*alastos*), unforgettable; *λίθος* (*lithos*), “stone”; *λίσι/λίσση* (*lis* or *lisse*), “smooth”; *λύσσα* (*lussa*), “madness” {or *ἄλύσσα* (*alussa*), “curing madness”}; or perhaps *ἀλήϊον* (*alion*), “a land of wandering” (Wanderland?).

We may regard Carroll’s setting of *this* girl in these books as an “inexorable, unforgettable, smooth wandering in the mind—another madness—a Wonderland, abundant with the stone truth.” But I digress...

Rather *hallucinatory*, isn’t it? Well, I must admit

that when I tried to retrace the etymology of “Alice” (the name, not the Italian noun) I was faced with contrasting hypotheses. I started with checking the Italian name “Alice”, reported to be the female version of *Alessio* (from Greek ἀλέξειν meaning “to ward off”) though we have *Alessia* as well, “of uncertain origins”. Then I tried to check English versions, inferring *Alice* to be equivalent to *Adelaide* or *Adele* (that is also my name, incidentally), a name of Germanic origins meaning “of splendid nobility” and to which another name, *Alison* (i.e. Alice’s son), is related in all its various spelling (*Allison*, *Alyson*, *Allyson*).

Another etymology was suggested to me by Mr. Jan-Jurien Kosma, who related *Alice* to a flower. If you only *listen* to this name, don’t *read* it, you’ll hear *a-lis*: French sounding, isn’t it? It can remind us of *lys*, lily, or of *Alyxia*, the name of a plant family, or of *Alyssum*, the name of an herb used against rabies. See *OED* again:

alyssum *Bot.* [mod.L. for *alysson* (Pliny), a. Gr. ἀλυσσον name of a plant, perh. neut. of adj. ἀλυσσος ‘curing (canine) madness,’ f. *ἀ* priv. + λύσσα madness.] A genus of Cruciferous plants, a yellow-flowered species of which (*A. saxatile*) popularly known as Gold-dust, is a favourite spring flower in English gardens.

So much in a name, maybe *too* much for a little child. Is it too nonsensical to suppose that such a peculiar author as Lewis Carroll (who was certainly intrigued with names’ etymology, as his pseudonym demonstrates) could have put forth a sort of inside joke on Alice’s name?

May I go further?

In Chapter X of *Alice’s Adventures in Wonderland* you will find the pseudo-etymological derivation of *whiting*. The passage contains an absurd pun upon the word *whiting*, used first to mean the fish⁵ then in reference to white-washing⁶.

As with most of the other puns in *Alice*, translating this joke into other languages could be a difficult problem (putting it mildly). For Italian translators, this one is not so impossible after all, but I have found that Italian translations of this passage can add an extra (involuntary?) inside joke about Alice’s name.

Literal translation of *whiting* (the fish) should be *merlano*, *merlango*, *merluzzo*, or *nasello*.

In this passage, due to the need of re-creating a pun, the word *whiting* has been variously translated as *merluzzo* (merlin)⁷, *nasello* (hake)⁸, or *bianchetto* (whitebait)⁹, and the pun is made upon similar words in Italian, not always referring to whitewash (e.g. *nasello-naso*, punning about “nose”). Note, by the way, that *whiting* in the sense of *whitewash* can easily be translated as *bianchetto*, or *bianco di Spagna*.

Let’s have a look at these different versions of *whiting* in Italian:

bianchetto...3. *spec. al plurale, nome regionale di pesci minuti da frittura: secondo le regioni, i piccoli delle acciughe e delle sardine o quelli del nasello*¹⁰

nasello...(Merlucius vulgaris) Pesce teleosteo dell’ordine Anacantini, famiglia Gadidi, chiamato anche merluzzo, merlano, lovo, pesce prete ecc.¹¹

Now have a look at the word *acciuga*, a synonym of *alice*:

Le giovani a(cciughe) prive di pigmento si pescano in gran numero e si vendono col nome di *bianchetti*¹²

So, if I’m right, the famous *whiting* could become an *alice* in Italian.

Is this situation impossible to imagine? Let me restate the points I have made.

1. Alice Liddell was the daughter of a very important Greek scholar.

2. Her name *may* derive from the ancient Greek ἄλς, ἄλός “sea” and its compounds referring to sea, fishing and salt.

3. *Alice* is also the name of a small fish (anchovy or sardine) in Italian, and its etymology is correlated to ἄλς, ἄλός “sea” and to a marine nymph of ancient mythology.

4. Charles Lutwidge Dodgson (Lewis Carroll) was unquestionably intrigued with language and etymology.

5. His masterpiece is filled with lots of fishes, small and big.

6. In one of the parody-poems in *AW* there’s a pun about the double meaning of the word *whiting*.

7. The word *whiting* can be translated into Italian in various ways, and in its secondary meaning it can be rendered as *bianchetto*.

8. *Bianchetto* is also the name (often plural, *bianchetti*) of small fishes of various species, among them the *acciuga*.

9. *Acciuga* is a synonym for *alice*.

10. Hence, Carroll *may* have used the term *whiting* as an inside joke.

This may well be just a coincidence, but it could also be a good demonstration of how translation may transform a text. Translation connects the words of a text (its *real* matter, and so relevant in *Alice*) to other words of the target language, suggesting other perspectives on the original text.

But this is another story, and deserves more skilled minds than mine.

¹ Harry Levin, in “Wonderland Revisited” [*Jabberwocky*: Issue 5 (Autumn 1970)], insists on the fact that “So many of her poems, as Alice retrospectively realizes, have been about fishes or other forms of sea food...Doubtless the most memorable of these piscatories is the affecting ballad of the Oysters’ betrayal, ‘The Walrus and the Carpenter’.” [though this latter is part of *Through the Looking-Glass*].

² Ottorino Pianegiani, *Vocabolario etimologico della lingua italiana*, 1907. “alice: Latin HALICE(M) from Greek ALYKĒ sea, or ALYKIS (=Latin HALICA) pickle, deriving from ALS salt, sea. (See *Alga* {Seaweed}, *Aligusta* {Lobster}, *Sale* {Salt}) – Name of a sea nymph of the ancient mythology, as well as a little sea fish, also known as anchovy or sardine, usually pickled.”

³ Salvino Greco, Dario Flaccovio Editore, 1993.

⁴ Originally written in 1970, posted to the Web in 1996 and revised upon occasion since. See www.lewiscarroll.org/bander.html.

⁵ See *Penguin Hutchinson Reference Library*: **whiting** 1 n any of various marine fishes eaten as food; esp. a common European fish (*Merlangus merlangus*) related to the cod

⁶ See *Penguin Hutchinson Reference Library*: **whiting** 2 n washed and ground chalk used esp. as a pigment and in rubber compounding and paper coating.

⁷ D'Amico tr., Longanesi, 1994 and Carano tr., Einaudi, 1978

⁸ Bossi tr., Bompiani, 1963; Giglio tr., Rizzoli 1966; and Graffi tr., Garzanti, 1989

⁹ Bianchi tr., Mursia, 1990

¹⁰ Devoto-Oli, *Nuovo Vocabolario Illustrato della Lingua Italiana*: "**bianchetto**: 3. *especially plural, regional noun*, small fishes usually eaten fried: according to the region, the young of the anchovy, the sardine or the hake."

¹¹ *Lessico Universale Italiano*, Treccani: "**nasello** (*Merlucius vulgaris*) teleost fish of *Anacantinis*, of the *Gadidis* family, also known as *merluzzo*, *merlano*, *lovo*, *pesce prete*, etc."

¹² *Enciclopedia Pomba*, UTET: "Young colourless anchovy are caught in great numbers and are sold with the name of *bianchetti*."



What's for Dissert?

August A. Imholtz, Jr.

Following is a brief review of recent "scholarship" reported in Digital Dissertations (<http://wwwlib.umi.com/dissertations/>).

Medusa's tails and Leonardo's heads: Fantasies of anal creation in 19th century literature and psychoanalytic theory, by Denise Fulbrook, Ph.D. dissertation, Duke University, 2001. "This dissertation uses the literary landscape of 19th century Britain to challenge Freudian fantasies of creation and sexual difference, and to document the significance of the female anus within a particular literary field. Focusing on the work and critical legacies of George Eliot, Elizabeth Gaskell, Charles Dickens and Lewis Carroll as well as on the life and legacy of the Medusa and Leonardo da Vinci in both Freud and Victorian England, (she) discusses female anality in both synchronic and diachronic terms." [But...?]

Wanderlad beyond the looking-glass: The dream worlds of Lewis Carroll and James Joyce, by Daphne Marie Shafer, Ph.D. dissertation, University of Louisiana at Lafayette, 2001. "Through the use of both female and male characters, Carroll and Joyce search for their own identities and discover the female within..."

Al sur del espejo: Carroll y la inversion de la maravilla y el sinsentido en la poesia chilena del Siglo XX, by Luis Andres Figuerora, Ph.D. dissertation, Washington University, 2000. "This project studies the presence of Carroll in the works of five twentieth century Chilean poets."

Victorian myopia and the aesthetics of the illustrated text (Alfred, Lord Tennyson, John William Waterhouse, Lewis Carroll, John Tenniel, Sir Arthur Conan Doyle, Sidney Paget), by Joseph Michael Mysliwiec, Ph.D. dissertation, Kent State University, 2000. "Each case study reveals a different degree of aesthetic myopia, ranging from complete distortion to astigmatism, and multiple illustrations demonstrate these gradations. All three of the illustrated texts examined in this investigation are typically Victorian in that they suffer from a perceptual double bind: the mutual exclusion between the texts and the illustrations is symptomatic of a hyper self-conscious art work." [Short sighted?]

Sexual fictions: Reading sexuality in Victorian narrative (Charles Dickens, Wilkie Collins, Lewis Carroll, Anthony Trollope), by Janet Marie Restak, Ph.D. dissertation, Claremont Graduate University, 2000. Chapter four of this dissertation views "the nonsense Alice encounters...as emblematic of "queer" resistance. The difficulties Alice experiences with body and identity and the multiple readings that interpret the nonsense as sexuality suggest the limits of "queer" sexuality." [Queer indeed.]

In pursuit of childhood: Lewis Carroll's photography and the Victorian visual imagination, by Diane Margaret Waggoner, Ph.D. dissertation, Yale University, 2000. This dissertation argues "that Dodgson's photographs mark a crucial moment in the visual history of modern childhood" and further asserts that "Dodgson attempted to control the relationship between spectatorship, sexuality, and the display of the nude girl's body to insure that his representations of nude girls were representations of innocent bodies."

Through the looking glass: Mirroring the evolution of feminist theory in the criticism on Lewis Carroll's Alice books, by Birgit M. Schmidt-Rosemann, M.A., Angelo State University, 2001. "Research concluded that because of the *Alice* books' unique ability to inspire so many different feminist readings ever since their publication, criticism on the books can be seen as a barometer for the development of feminist theory."

Beauty and the body in the fiction of Charlotte Bronte, Lewis Carroll, and Sarah Grand, by Cecile Elizabeth Kandl, Ph.D. dissertation, Lehigh University, 2001. "By drawing on Michel Foucault's theories of power and resistance, I demonstrate that various and ever-shifting power matrices disseminated contradictory information to women about their bodies." [Foucault's pendulum swings anew...]

Mavericks of Meaning: Among the Mondegreens

Chloe Nichols

I. “‘I don’t believe there’s an atom of meaning in it!’” says Alice at the Knave of Hearts’ trial, using a figure of speech popular in her day and for quite a long time afterward. That figure performed the useful semantic trick of viewing abstract perception as matter composed of predictable, separable particles, like the elements—a kind of quantum theory meaning. Shakespeare may have been thinking along these lines when he called tiny erratic fairies “atomies”. Certainly the word is used by a character whose mindset qualifies him for Wonderland – Mercutio. If Carroll is supposing meaning to be slippery in this way—configurable, disfigurable, re-configurable—his twisted lyric songs in *AW* go a long way to reinforce his supposition. There is not one entirely original song in *AW*. They are all twisted forms, or at least resonances, of something above ground. In all of them, Wonderland meanings collide, connect, and disconnect with lyrics of the upper world, explosively displacing reader attention far from the narrative path. The atoms—like a troupe of Moroccan acrobats—assemble themselves into a bomb. That bomb will interrupt meaning so vividly that, for an instant, it eludes the reader’s grasp.

But why dive again into the so-much-quoted, so-well-loved, so-self-sufficient lyrics of Wonderland?

Well, for a long time I have thought that with Carroll studies, pay dirt is in the details—like the devil, and that overworked host of better angels laboring to making things clearer. For one thing, Carroll is a detailist, someone more likely to describe the innards of a watch than the landscape of Wonderland. His details have a way of expanding without notice. The little egg which Alice decides to buy and then chases through the shelves of the sheep’s shop soon turns into mighty Humpty Dumpty, leaving us to wonder what would have happened if she had bought two eggs, as she first intended. Carrollian details have that way of proliferating, connecting, and transmogrifying meanings—the more subtly because they themselves are ordinary enough to escape notice. They are *faits accomplis* in hiding.

Such details also appear in the soundalike phrases that occur spontaneously in place of desired and familiar Victorian formulas—songs or poems—and convert them into bizarre isotopes of themselves. “How Doth the Little” is an example. This is not a pure parody, done in the careful way that “You Are Old, Father William” parodies Robert Southey, or even a conscious spin-off like “Twinkle, Twinkle Little Bat”. Its images and crafting must be considered as self-generating. The crocodile is too majestic and detached to mock the bee, and parody must contain some satire, must in some sense mock from a subordinate position. Further, the text makes it clear that to the speaker, Alice, her words are an unwelcome surprise and that they erase what she had intended to say next. They blot out a piece of the ostensible narrative. “‘I’m sure those are not the right words,’ . . . and her eyes filled with tears.” The poem just pops out, by itself.

This particular recitation alarms Alice so much that she supposes she is losing her identity—a clue to the possessive jealousy she feels (along with other Wonderland

characters) for her own utterance. A rift in the story has opened, and she may fall inside. In her rendition, although the syllabic pattern is equivalent, few would call this merely a feasible mis-hearing. It is, rather, a sort of mis-speaking, meant by Carroll to reflect not on the original (the normal parodic relationship) but on its own source—the altered Alice. I will come back to this poem later.

Since I cannot find a better term for this narrative dilemma, let me stop to introduce a term I mean to use without much precision—the *mondegreen*, a mis-heard / mis-spoken passage of song lyrics. The following history of the term comes from www.wordsmith.org/awad/archives/1299.

Mondegreen: A word or phrase resulting from a misinterpretation of a word or phrase that has been heard [but not read]. Coined by British author S[y]lvia Wright. “Mondegreens can be found in every area of the spoken word,” writes (Gavin) Edwards, “from the record buyer who asks for a copy of the Queen single ‘Bohemian Rap City’ (It’s ‘Bohemian Rhapsody’) to the schoolchild who is convinced that the Pledge of Allegiance begins ‘I led the pigeons to the flag.’” . . . [From] . . . the nursery rhymes you heard on the playground . . . to crooning with the love songs on the radio, you have been misinterpreting and repeating. . . Chances are you have experienced mondegreens in your language.”

II. The word *experienced* makes a valuable point. The mondegreen comes with a certain start of recognition, sometimes, as in Alice’s case, a substantial jolt. The fact that two separate meanings joined only by sound have collided, rather like atomic particles, apparently gives the mind pause. Maybe it short-circuits the “grammar-site” which organizes language in the brain. The website author goes on, “The results are often much more fascinating than the original. The mondegreen effect is not limited to lyrics [or poetry] either. More than one school librarian has seen distraught pupils complaining of not being able to locate the book mentioned in their class: Charles Darwin’s seminal work “The Oranges and Peaches.”

Perhaps because of this short lifespan of the real thing, a certain latitude has developed about what can be labeled a mondegreen. Many charming intentional fabrications have been allowed to crowd under the same umbrella. They turn into such pleasant jokes. Families repeat their own like mantras. In fact, the *intentional* mondegreen in literature, even in extended form, is a recognized and successful technique. It certainly gives the same sensation as the real thing.¹

The origin of the term is interesting. “It all started

¹ Another term “Anguish Languish”, itself a twisted rendering of “English Language”, meaning a deliberate substitution of homonyms and phrases, is also in common use. The term was coined by Howard Chase in his 1956 book of the same name, from which his masterpiece “Ladle Red Rotten Hut” (“Little Red Riding Hood”) is widely known. Your editor confesses to a decades-long affair with this medium, and has collected examples and written in it extensively. His version of the Lord’s Prayer was published in Willard Espy’s *A Children’s Almanac of Words at Play* (Clarkson Potter, 1982), and his version of the Pledge of Allegiance (“High pressure regions, toothy flack, often your nicest dates suffer miracles. . .”) is regarded as a classic in some circles. Correspondence is welcome.

when a courageous woman named Sylvia Wright confessed to mishearing the following words of a Scottish folk song: 'They hae slain the Earl of Moray / And laid him on the green,' as... 'And Lady Mondegreen'. Imagine Wright's disappointment when she discovered that there was no Lady Mondegreen who valiantly gave her life to be with her love. She wrote her story in the November 1954 issue of *Harper's Magazine*, and ever since we have labeled these occurrences in honor of Lady Mondegreen's sacrifice." Two outstanding sites among many archives of mondegreens can be found on the internet at www.kissthisguy.com and columnist Jon Carroll's www.sfgate.com/columnists/carroll.

"Mondegreen" is no ordinary word; it carries mythic freight, it translates literally as "green world" or a literary term for a now-lost earthly paradise. Also, since the unfortunate Earl is soon to be on the other side of the grass, she is something of a death figure. The meaning I concoct for this figure is some mix of Shakespeare's Titania, Persephone Queen of Hades, and that Mother Nature from the margarine commercial whom it is Not Nice to Fool.

I know, of course, that my creations are random fabrications. This is not Borges' fictional universe in which an unearthed encyclopedia actually creates the world it describes.² Finally, then, meaning has been unleashed by an accidental glitch in its transmission. Then, unguided by speaker-intent, on its own it has gotten up to an interesting kind of mischief. It has become a subject, not an object. Lewis Carroll's fictional example, the Little Crocodile, governs and depresses Alice to the point of questioning her own self-knowledge. Alice assumes that if she said what she didn't intend, she must not know who she is. That is, Carroll has magnified the mondegreen *poof!* exponentially. Unleashed language is not only governing speakers, but taking a hand in forming them. Of course, the shock for Alice is lessened because she does know, or has known, the words correctly. Yet the reader experiences that full *poof!*.

Carroll's song detaches meaning from the character who should normally control it, and allows it to proceed under its own steam. In some ways the transmission of mondegreens is more interesting than the short-lived original moment. Naturally, a pure mondegreen cannot survive the jolt of recognition. The speaker has to believe temporarily but completely that the term is correct, and when the discrepancy is spotted—it is already, like a lovely firework, over. It may transform into a charming joke in wide circulation, like "The ants are my friends" ("The answer, my friends") or "The girl with colitis goes by" for "The girl with kaleidoscope eyes", but the original spark has vanished. However—this is the important part—for one instant two meanings had lived side by side, joined only by mutual sound. And the speaker had lost control of both.

III. The great political and comic cartoonist Walt Kelly was *the* American adept of intentional mondegreens, whether brief or extended, *par excellence*. He created in a mythical Okefenokee swamp, around a well-intentioned 'possum and a mob of ill-assorted friends, the comic *Pogo*, "an innovative strip that carries a variety of social and personal messages". (Brucker)³. His songs—especially his Christmas songs—brought a zany exuberance to the circus atmosphere of his fictional Okefenokee Swamp. If Kelly had produced nothing but "Deck Us All With Boston Charlie", the extended mondegreen on "Deck the Halls with Boughs of Holly", he would have earned a place in history. But many a secular song, especially if tinged with nonsense, received from him the most far-reaching and inspired changes—I think—in English. Critic Carl Brucker again:

He similarly acknowledges the help of children whose imperfect pronunciation ("Give us to stay our daily bread") inspired numerous original phrasings [*mondegreens*]. Kelly's appreciation for the accidental underscores his desire for liberation from conformity, his desire to maintain a childlike spontaneity. Thus, when Kelly writes parodies such as "Good King Sourkraut looked out/ On his feet uneven", he is simultaneously deflating our unsceptical belief in the reliability of language and celebrating its liberating unpredictability.

This liberating unpredictability is what mondegreens are all about. Kelly made an annual Christmas event of new versions of the carol, though his catalog of carols by no means ends there. They are all apt and charming, and much enhanced by the masterful art work showing their effect on *Pogo* characters. He captures the best visual response on record to the mondegreen *poof!*. For many years Kelly produced new versions of his carols every year. This mondegreen-string captures a most delicate thread of the original jolt. No one else has ever achieved that. Throughout his long popularity—peaking in the mid-to-late fifties and early sixties—Kelly's sound-alike Christmas carols were eagerly-awaited annual events, presented with all the ceremony of Christmas gifts. His characters, whose normally lackadaisical pursuits tend to scatter them, suddenly energize, collect, and struggle to remember the words and assemble into choirs and bands. Their behavior, its vulnerabilities, antagonisms, affections, and energies—suggests the folk of Wonderland.⁴ As in Wonderland, phrases are hotly debated, and correct wording is considered all-important.

Kelly works to give his songs validity. Banewort (a naked brat in a bowler who appears in *Prehysterical Pogo*) is scolded for twisting the words to "Deck us all with Boston Charlie" (rendering it as "Tickle salty boss anchovy")—convincing the reader that Kelly's lengthy distortion is in fact the correct original. Grundoon, the baby groundhog, gets the same treatment when he sings in baby talk. Kelly

² Ms. Nichols refers to the Jorge Luis Borges short story "Tlön, Uqbar, Orbis Tertius" from *El jardín de senderos que se bifurcan* (*The Garden of the Forking Paths*), 1941, collected in *Ficciones* (*Fictions*), 1944

³ Brucker, Carl. "Walt Kelly's *Pogo*: The Eye of the Whole Man." *Studies in American Humor*. 2.3 (1984). Also <http://lfa.atu.edu/Brucker/egcb.html>.

⁴ Walt Kelly's numerous other uses of the Wonderland characters are enumerated in *Much Ado: The POGOfenokee Trivia Book*, Eclipse Books, 1988, p.36.

transformed many carols, but wisely avoiding the deeply religious ones. Perhaps he gave himself a head start by favoring carols already located in the neighborhood of nonsense—“Deck the Halls” (“Deck us all with Boston Charlie”), “The Twelve Days of Christmas” (“Conifers Stay of Crispness”), “Good King Wenceslaus (Sauerkraut)”, “God Rest Ye Merry, Gentlemen” (“Mary Jettamints”). Most Kelly fans rank “Deck Us All” at the top. For the record, although the lyrics of “Deck us all with Boston Charlie” went through many annual transformations, by 1954 they were fairly stable:

Deck us all with Boston Charlie, Walla Walla, Wash.,
and Kalamazoo.

Nora's freezin' on the trolley, Swaller dollar cauliflower,
alley-garoo!

Don't we know archaic barrel? Lullaby, lillaboy, Louisville Lou?
Trolley Molly don't love Harold, Boola Boola Pensacoola
Hullabaloo!

What distinguishes this panel—in which the usually-feuding main characters gathered for once in peace and good will—is that the frame narrative which on one hand enacts a true mondegreen, on the other explores alternate meanings. Grundoon believes his baby talk version is correct. But Churchy LaFemme, the rationalist turtle, rejects it: “He don't make sense.” This validates the central lyrics which follow.

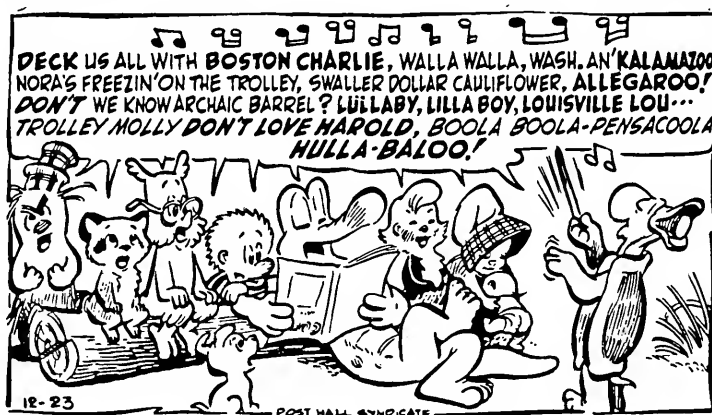
Then, after a typical and distracting quarrel, the actual, harmonizing, literary mondegreen—the song—takes place, and its length stretches the *poof!* far enough to make the enjoyment rational. Finally, as Howland Owl, Pogo, and Miz Woodchuck (carrying Grundoon) walk away, the intellectual owl offers his critique of reason, “Every year I sing it an' every year I sing it, an' I sing it an' I sing it—an' still I don't know what it mean.” Then Pogo offers the only possible answer, the non-rational one, “When Grundoon kiss his ma goodnight and say ‘GBXT’...d'you ask him what he mean, Miz Groun'chuck?”... “Shucks, no”, Miz Woodchuck replies. Thus, the meaning released by the mondegreen in the panel explodes into two subsequent meanings—the unintelligible baby talk, which is perceived as emotionally meaningful, and the owl's intelligent repudiation of meaning.

Considerable power is packed into the interlocked mondegreens of “Deck Us All”. Setting aside that Kelly's fabrications take advantage of the literary mondegreen's right to fudge a bit—he makes it easier by using personal and city names—I've got no idea at all what Boston Charlie is, but there it is in my head, important, urgent, unidentifiable, vivid as Lady M herself.⁵ A Boojum, in fact. (I suspect

that this effect satisfied Carroll as much as it did Kelly). Of course, permanently bound to it by association of music and long experience, is the flip side, the old shoe, “boughs of holly”. The new meaning energizes the old not as a parody or a reversal, but by the unanticipated contrast between the conjunctions of articulation and the disjunctions of meaning. Through the process, language is utterly refusing its foundational task, conveying fact to intelligence. Intelligence can fend for itself. It has to figure out what Boston Charlie is and how that works in context, just as it had to figure out Lady Mondegreen.

IV. Like Kelly's, Carroll's literary mondegreens also veer into emotionality and away from reason. Alice's twisted lyrics may careen madly into new meanings, but they underscore delicately the emotional content of the scenes they inhabit. All in all, the words are easier to change than the tune. This is helpful because Alice's rational mind tends toward restraint. Throughout *AW*, her wish to control them steadily increases. Although children's fiction generally

heightens character emotions, Carroll rarely elaborates them, and sometimes even obscures them. For example, a reader must winkle out of the previous text the fact that Alice is feeling crocodilish when reciting “How doth the little—”. Because of this, the song goes a long way to set the mood. Just so, questions of transformation and yearning



for stability have emotional content in the Caterpillar scene, when the twisted lyric is, “You are Old, Father William”. Here the altered lyrics are perfectly clear, and we have a parody, not in any sense a mondegreen. But the tonal influence is as strong as, though different from, the “crocodile” influence. Alice is longing for stability, and at the same time challenging the authority of a character whose character (parental, elderly) does not match its form (caterpillar). Her topsy-turvy poem conveys the mood.

Lewis Carroll in *AW* frequently introduces songs or rhymes with mondegreen and parodic elements. In all cases the original has been definitely identified by critics. Whether by parody or mis-speaking, such dangerous source/spinoff transfers of meaning trigger the keenest interest among Wonderland characters. Carroll foregrounds them by having characters clamor for and/or earnestly criticize them. “I’m sure those are not the right words!” — (Alice, on “Little Crocodile”). “It is wrong from beginning to end,” said the Caterpillar decidedly (of “Father William”). “That’s different from what I used to say when I was a child,” says the Gryphon (of “Voice of the Lobster”). This gives the valuable information that things do change in Wonderland.

⁵ Some Kelly scholars over the years have posited that “Boston Charlie” and other terms in his poem were prison slang.

The King of Hearts considers the parody of *Alice Gray* “the most important piece of evidence”, while Alice marks her return to customary size and independence with the announcement, “I don’t believe there’s an atom of meaning in it.”

Compared to Lewis Carroll, Walt Kelly treats his monde-carols as more isolated and central events in a (naturally) endless series of episodes. A cartoon strip works that way. They are isolated and emphasized by a more jumbled emotional mix among the characters, a rather picaresque striving to put the episode together, and discussion afterward. But a novel like *AW* has a more demanding construction, building toward a climax. The twisted lyrics must work harder and receive less pay. They are rarely applauded, but steadily supply the emotional tone which cements the strangely-assorted incidents into a whole.

Martin Gardner in his annotations is fond of calling all the twisted lyrics of *AW* “a clever parody”, and of course he is right, but that is something like calling a saber-toothed tiger an unpleasant animal. There’s more in it than annotation can cover—two points, at least. First, there is the familiar Carroll technique of simultaneous negation. Carroll likes to deny with one hand what he affirms with the other. Mass executions are mass pardons. A cat’s detailed appearance matches an equally detailed disappearance. In the same way, the twisted import of some “things in quotations” is not so much satiric as profoundly negating and raises the suspicion that the original was positioned in the text only for purposes of subversion.

The spinoff overpowers the source.

The second Carrollian effect is also apparent here—the ability of the twisted lyric to intrude intimately into the text, both shaping it and resonating with other such constructions. Notice the foregrounding of “Little Crocodile”. “Little Busy Bee” was there not with pride of place as the parodied original, but only as an entrée, so that the Carroll version’s stultifying nihilism could tonally darken the entire prospect of Wonderland to come. And indeed the surrounding nightmare text supports this. Alice, remember, has grown into a giantess. She is crouched alone in the hallway. “She crossed her hands on her lap, as if she were saying lessons. . . but her voice sounded hoarse and strange, and the words did not come as they used to do.” It suggests *The Exorcist*. Immediately afterward, the first of the pool of tears is shed—and the term “crocodile tears” is too easily accessible for coincidence. The poem recited overkills the one forgotten. The crocodile is no counter-bee; he is death itself—cold, languid, inert, complacent, watching. This is one of the most terrifying poems in English. So sometimes, with Carroll, the parody/mondegreen has the power to invade and shape text, to escape the quotation marks, far past the limit of usual “clever parodies”.

Parodies occurring within Wonderland, as Alice gradually acclimates, progressively take on a smoothness and finish, though their reach, compared to “Little Crocodile” is diminished. However, they are different in kind from adult-audience parodies, since the original cannot

be targeted in the child’s fresh viewpoint. The original does not exert enough power to pierce the present text and attract and attach the parody. In that sense they may be what Susan Sontag calls *camp*—“a parodic perspective on something...[not] worth the parody.” “Camp,” she writes, “sees everything in quotation marks.”

Mark Burstein⁶ has established an underlying link in tone and use between Carroll’s parody/word-twists and James Joyce’s, as well as Kelly’s. His succinct demonstration of the conscious use of this technique, its development over time, and its freeing effect, lays the groundwork for other critics, like Terry Caesar.⁷ Caesar says, of Joyce’s parodies, that they create an “inward freedom” which helps “inscribe [the narrative] as something beyond all its various models” (qtd. in Nunes⁸), and opens up “the possibility for indirect narration by undermining various monocular, direct narratives” (Nunes). Such parodies, then, not bound by the link of satiric purpose, are free to steer *AW*’s text into autonomy—an autonomy recalling the mondegreen release of meaning.

It is obvious that the *AW* text claims “Father William”. Though it is a well-crafted, forthright takeoff connected to its original morality ditty, and distinctly subversive, Southey himself does not fit into Wonderland, so that “Father William”, which does, by that token detaches from its paradigm. The detaching energy infuses the entire text, with freeing effect. Mood alone would position “Father William” in the text. The Caterpillar scene is not emotionally intense, only peevish, and the poem has a jolly, matter-of-fact quality—no-nonsense nonsense. Too, the poem has expertise and wit, and is arguably Carroll’s best parody in the two *Alice* novels. It fits into the current moment. Alice has challenged an older (if not larger) creature who sees itself in a parental role, and the Caterpillar has asserted its authority to command her recitation—and administer a mild rebuff to the offending young, “or I’ll kick you downstairs”. But the subject matter is so far removed from Wonderland as to question applicability, and here is a word-twist soundly confined to Sontag’s quotation marks. Much the same is true of the next parody, “Twinkle, Twinkle.” It supports tone by reflecting the frenzied gyrations of the tea table, but its influence does not extend past the party, its current moment.

The masterful statements of theme are left for the closing examples in *AW*—those songs offered on the sea shingle by the Mock Turtle and Alice. Their impact will be

⁶ “Three Little Maids: Walt Kelly and the Nonsense Tradition” in *The Walt Kelly Collector’s Guide*, ed. Steve Thompson. Spring Hollow Books, 1988.

⁷ Caesar, Terry. “‘Impervious to Criticism’: Contemporary Parody and Trash” *SubStance* 64 January 20, 2002 (http://substance.arts.uwo.ca/64/01/caes-1_R.html). “Joycing Parody.” *James Joyce Quarterly*. Winter 26 (1989).

⁸ Nunes, Mark. “The Eyes/I’s Have It: Joyce’s Use of Parody in ‘Cyclops’.” *XIV International James Joyce Symposium*. 13 June, 1994.

missed unless we remember what a sublime scene this is. It is meant, I think, as one of the multiple bookend scenes, balancing and countering in its mild communal peace the thrashing, hostile chaos of the Pool of Tears, just as salt water can both soothe and sting. The “Little Crocodile”, which begins the flood by starting tears, by extension, generates the mouse’s poem about the terror of death in the form of “Fury”, the cur.

The shingle, however, provides the only scene of Wonderland—both in picture and text—in which Alice seems fully to “make one” with her companions. Tenniel’s drawings show the texture, a curious but loving trio eagerly dancing and singing on the featureless stone floor beside an indifferent sea. Alice, who had resisted them before, now welcomes the suggestion of songs, perhaps because her pity for the weeping Turtle has displaced her former detachment, or perhaps because school-days stories have formed a substantial bond. Alice wants to hear the Lobster-Quadrille “very much indeed”, and it is introduced with tenderness and care. She is in the center of the performance: “So they [these gigantic monstrosities] began solemnly dancing round and round Alice, every now and then treading on her toes when they passed too close. . . [normally self-possessed Alice is so caught up in the song that she does not shy away] . . . while the Mock Turtle sang this, very slowly and sadly—” There is a deliberate, harmonic dignity that surpasses its occasion, and all the carnival gyrations of Wonderland itself. A food to be consumed—the Turtle—is singing about other food, and yet the song ends on a note of poignant longing for “the other side”.

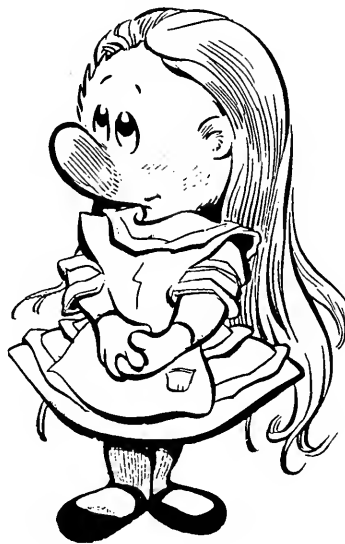
Martin Gardner seems aware that The Lobster Quadrille (“Will You Walk a Little Faster...”) is no ordinary parody. His annotated edition says that the song “*parodies* the first line [italics mine] and adopts the meter of Mary Howitt’s poem ‘The Spider and the Fly.’” He realizes that this “parody” exceeds its object, and in fact it uses the first poem as a springboard to make a statement about death far distant in tone from the original. In place of a pat poem against risk-taking furnished with a distinctive extended metaphor and unappealing characters, Carroll has the vulnerable snail encouraged to see the journey toward death as a dance and a mere trip to “another shore”. This song much contributes to an important counter-current sub-theme of immortality at this point. For just here, *AW* is all about death. The following scene will see the Jack of Hearts condemned to death several times over. The previous scene at the Croquet Party had been all about undeserved death occurring in sudden chaos—“Off with his head!” Only at the end does the King pardon everybody, negating that scene,

and the Gryphon, early in his passage, repeats the reassurance, “They never executes nobody...it’s all her fancy.” Soon Alice will be repeating a song of twisted words, “Tis the Voice of the Lobster”, in which, again, only the first line is parodic. This panther-and-owl poem is so grim that the last words are broken off. But this poem is included, as with Grundoon’s baby talk, so that it can be negated, a process which further humanizes this passage. It meets sharp rejection, “uncommon nonsense” says the Mock Turtle, and “you’d better leave off,” says the Gryphon, the only time in *AW* that a song is broken off. (Though “Twinkle, Twinkle” of course suffers a lengthy interruption.)

Shortly, the Mock Turtle sings of its own death in “Beautiful Soup”, the parody which the Liddell sisters probably knew best, as they performed its original, “Star of the Evening” in Carroll’s hearing. It is a Platonic appeal to leave the earthly sphere, “Follow me, come from earth away, / Upward thy spirit’s pinions try, / To realms of love beyond the sky.” Compared to this, the Mock Turtle is quite Darwinian, as critics have noticed. It is a surprising model, for Carroll, or at least Dodgson, likely respected the lyrics, and it is the most purely idealistic of any *AW* parodied songs. Still, the parody/mondegreen is distinctly present. Life is “Beautiful . . . so rich and green.” but destined to be consumed and consume, “Who for such dainties would not stoop?”

The gentle delivery (tone) of the song is foregrounded. It is sung “in a voice choked with sobs,” and during it, the trial, with its harsh death-threats, is announced. As the Gryphon pulls Alice away, the song, growing fainter, is still heard, “carried on the breeze that followed them, the melancholy words...” The chapter ends with the refrain. “It’s all her fancy,” the Gryphon’s shrug about the Queen’s threats, has been superseded by realization that all life participates in its inevitable destruction. Alice senses emotionally a sublime acceptance foregrounded by a quiet scene of friendship. She soon returns to a heightened nightmare of the Queen’s murderous fancies, but now she is supported by her vision on the shingle.

In turn, this vision allows her to defy the Queen, and escape into her long-lost natural self. If the real Alice must die, she can remain real for the interim. How dreary it would have been if Carroll had not provided, largely through his twisted lyrics, this reviving interlude. Carroll does not seem as concerned as I am whether his twisted lyrics are true parodies, close replicas of sounds (literary mondegreens) or pronounced resonances so softened and distant that the term mondegreen probably does not apply. All of these songs have thematic, not necessarily rational, text-coherence. They carry the emotional tone forward. Alice recites about the crocodile when she is crocodilish;



Walt Kelly's Pogo as Alice

Father William is brought on the scene by an offended parent-figure, the Caterpillar; the tea-trays and elusive flights of "Twinkle, Twinkle" perfectly reflect the madly-mixed tonal milieu of the Mad Tea Party.

These passages have the value of irrationality. They are chaotic enough to render the mad world around them marginally sane—with an interruptive emphasis. And in the interruption they contribute to tonality. The scene opens so that emotional tone can flow freely, without the normal resistance of an antic and picaresque plot. The reader likely does require the enforced jolt out of the text—"That is wrong from beginning to end"—in order to absorb tone properly. Such an effect suggests that Carroll values tonal coherence, whatever other coherence he will lay aside. Perhaps this effect helps account for the smoothness which, despite disparate elements, is a characteristic of *AW*.

Kelly creates a larger universe than Carroll, and unlike Carroll, prefers to create his chaos with largesse, not Carroll's sparse precision. Decking the halls—decking us all—with mondegreens is no mean task. Yet their effects are similar. "The usefulness of language as a means of reliable communication is continually under direct attack in *Pogo*," says Carl Brucker, who could have said the same for Carroll. "Semantic and phonetic mutilation of words, metaphors taken literally galore result in communication without comprehension." This linguistic confusion is part of Kelly's satiric method. Walt Kelly has probably worked harder at his distinct, self-contained, and wholly comic literary mondegreens than Carroll did. Certainly, as the evidence of yearly changes shows, he worked longer. Says Brucker, "The misspoken and misunderstood messages that amuse and confuse *Pogo*'s readers represent 'a stream of individual and group consciousness . . . which cannot be adequately represented by conventionally ordered speech in one language but only by dipping into the muttered dream language'." Brucker believes that in the end, Kelly's meandering welter of language comes round to forming community, and serves that purpose. It cannot remain autonomous for very long, anymore than a mondegreen, once recognized, can escape being captured and explained, discussed, and so forth.

Yet Carroll's "misspoken, misunderstood" language, though whittled to bare bones, has the greater ability to sustain autonomy. In the end, by influencing tone, by unyielding precision and the scope of its poetic imagination, by a sort of damn-your-eyes imperviousness, it goes a long way toward mastering the other text—the "right-spoken" bulk of it. Distinctly, Carroll does not offer community, certainly not in any form approaching Kelly's extended brouhaha. *Pogo* continues to live among his swampland companions. Alice just wakes up. Still, that rationality can be similarly interrupted by two such different uses of a single device, and for language to release so much unbridled meaning through thought-interruption alone are fascinating notions.

"What is all this Snark and Boojum stuff?" said Arthur. "You've talked about it ever since you came in with us on this operative venture. Some obscure literary reference, I suppose, designed to keep the uneducated in their proper place. Instruct me, Penny; I am just a humble, teachable moneyman. Let me into your Druid Circle."

"Sorry, sorry, Arthur; I suppose it is a private lingo but it says so much in a few words. You see, there's a very great poem by Lewis Carroll about the Hunting of the Snark; a lot of crazy creatures set off, they know not whither, in search of they know not what. The hunt is led by a Bellman—that's you, Arthur—full of zeal and umph, and his crew includes a Boots and a Banker, and a Billiard Maker and a Beaver who makes lace - probably you, Simon, because 'he often saved them from wreck, / Though none of the sailors knew how'. And there's a very peculiar creature who seems to be a Baker but turns out to be a Butcher [*sic*], and he is omniscient—

*He would answer to 'Hi!' or to any loud cry,
Such as 'Fry me!' or 'Fritter-my-wig!'
To 'What-you-may-call-um!' or 'What-was-his-name!'
But especially 'Thing-um-a-jig!'
While, for those who preferred a more forcible word,
He had different names for [*sic*] these:
His intimate friends called him 'Candle-ends',
And his enemies, 'Toasted-cheese'.*

—so that's obviously you, Geraint, you Cymric mystifier, because you have us all buffaloed about this opera business. It's just about a crazy voyage that somehow, in an unfathomable way, makes a kind of eerie sense. I mean, so many of us are professors—well, Clem and Simon and me, which is quite a few—and listen to this from the Bellman's definition of a Snark -

*The third is its slowness in taking a jest
Should you happen to venture on one,
It will sigh like a thing that is deeply distressed:
And it always looks grave at a pun.*

Isn't that what we've been doing all evening? Yammering about Malory and the scholarly approach to something that is utterly unscholarly in the marrow of its bones, because it's Art. And Art is rum stuff—the very rummest. It may look like a nice, simple Snark, but it can suddenly prove to be a Boojum, and then, look out!

*'For, although common Snarks do no manner of harm
Yet I feel it my duty to say,
Some are Boojums -' The Bellman broke off in alarm,
For the Baker had fainted away.*

Do you get what I mean, Arthur? Do you see how it fits in and haunts my mind?

[*And on the penultimate page of the novel:*]

"The Snark was a pretty fair comment on that opera job, and in the end the Snark was only half a Boojum."

"I've never got around to reading that poem," said Arthur. "Simon - lighten my darkness, I beseech you. What the hell is a Snark? And a Boojum? I suppose I ought to know."

"You won't ever know if you don't read it," said Darcourt. "But just for the moment, a Snark is a highly desirable object of search which, when found, can be unexpected and dangerous - a Boojum, in fact. All Snarks are likely to be Boojums to the unresting, questing Romantic spirit. It's a splendid allegory of all artistic adventures."

Robertson Davies
The Lyre of Orpheus

Leaves from the Deanery Garden

The latest *KL* must be the densest yet with original research—from the no-white-stone-unturned unearthings to the search for which news items or Arab words *CLD* may or may not have read—and it's immense fun.

I just heard a radio interview with Robert Littell, whose new novel about the CIA, *The Company*, contains an Alice puzzle piece on the cover. The icon is not insignificant. In his year of research, Littell read that Desmond Fitzgerald, a big player at the CIA, was forever quoting the *Alice* books.

Littell procured Carroll's pair and read them closely. Seeing the parallels between Alice's worlds and the CIA gave him the impetus for his novel, he said.

So far as I know, he does not know how closely his surname cuts to the source.

Thanks for your stimulating editing.

Gary Brockman

It seems to me that Kate Lyon in "The White Stone" (*KL* 68, p.5) is reaching for it and perhaps reaching too far. In particular her remark "*albo lapillo notare diem*, as it was known in Latin" I think is off the mark. Morton Cohen's "Catullus's '*Lapide candidiore diem notare*'" has it right. Also his idea on *Tom Brown's Schooldays* seems much more likely than a history of Celtic stoneware. At least Cohen looked up his Latin and got the reference! One rendering from Catullus' "*o lucem candidiore nota!*" is given in a commentary as "*lapide illa diem candidiore notat*" with the comment that the white mark for a lucky day appears in various forms.

As always, I enjoy your *Knight Letter* hugely. Your write-up of Hollywood made me regret not having made the trip!

Yours in Wonderland,

John Hadden

Cohen's remark can be found in footnote 9 on page 543 of *Lewis Carroll: A Biography*. Here are some references from classical literature:

QUARE ILLUD SATIS EST, SI NOBIS IS DATUR UNIS
QUEM LAPIDE ILLA DIES CANDIDIORE NOTAT.

Therefore, it is enough if this day, which she marks, is given to me with a whiter stone than ordinary days!

CARMEN (Songs) LXVIII
Gaius Valerius Catullus

O DIEM LAETUM, NOTANDUMQUE MIHI CANDIDISSIMO CALCULO.

O HAPPY day, and one to be marked for me with the whitest stone

EPISTLES (VI, 11)

PLINIUS Caecilius Secundus (Pliny the Younger)

FELIX UTRAQUE LUX DIESQUE NOBIS
SIGNANDI MELIORIBUS LAPILLIS!

Happy both days, days to be marked by me with more auspicious pebbles.

EPIGRAMS (IX, 52)
M. Valeri Martialis (Martial)

HANC LUCEM LACTEA GEMMA NOTET

Let a milky stone mark this day

EPIGRAMS (VIII, 45)
ditto

CRESSA NE CAREAT PULCHRA DIES NOTA

Let this beautiful day not lack a white mark

(or, in the jazzier James Michie translation, "Chalk it up on the calendar / A lucky day!")

ODES, I, 36
Quintus Horatius Flaccus (Horace)

HUNC, MARCINE, DIEM NUMERA MELIORE LAPILLO

Mark this day, Marcinus, with a white stone

SATIRES, II, 1
Aulus Persius Flaccus (Persius)



"The Romans adopted the custom of marking days with white stones from the Thracians or the Scythians and it probably represents a very, very ancient practice. At some point the practice of placing a stone in a jar may have been applied to actual marks on a calendar." ~ August Imholtz

Enjoyed the "Disney influence" and other material in *Spring Knight Letter*. (By the way, as the issues of *Knight Letter* have grown over the years—wouldn't it be a nice idea to start including tables of contents?) "The White Stone" by Kate Lyon in the issue is ingeniously argued, but it depends on two unlikely premises: that Carroll would have known examples of large white stones from Celtic sources as

meaning a sacred landscape, and that he would have applied that meaning to the rather different meaning he would certainly have known for *small* white stones used as counters (specifically as counters to mark days) from elsewhere.

English public schools gave their students large doses of Latin, and in the Latin poets a day counted with a white stone or pebble was a lucky day, but not necessarily a sacred one. For example, Persius and Martial use the image of marking the day with a white stone to celebrate friends' birthdays, and Martial uses it to celebrate a friend's homecoming. These pleasures are innocent, but not particularly sacred. Catullus uses the white stones to celebrate getting his mistress's sexual favors. Carroll might, certainly, have restricted his white stones to mark pleasures that were not only innocent but also sacred, but additional evidence would be needed to show that he was doing so. The examples he would have studied thoroughly in school did not do so.

Ruth Berman



Reflecting some more on the list of *Looking-Glass* chess pieces, I wonder if the Wasp was going to have been a Red Bishop. Since Alice meets him in the 7th rank, before crossing into the 8th square to become a queen, he probably belonged to the red pieces, not the white, and I notice that the Crow/Red Bishop is about the least important of the major pieces.

I suppose the Wasp could have been a pawn, but most of the pawns are matched up with red and white pieces corresponding (oyster & oyster, for instance) and are drawn from unimportant characters (although the Fawn-Pawn—but perhaps Carroll was attracted by the rhyme? —is a pawn from among the moderately important characters). Another possibility could be that the Wasp was replaced by one of the characters who are not actually characters in the story—the Old Man (on the white side) from the White Knight's poem, and the Walrus & Carpenter (on the red side) from the Tweedles' poem. But the W&C are a matched set and the Old Man, as a white piece, is less likely a possibility for the Wasp.

Ruth Berman
(in the Yahoo Lewis Carroll e-group)



Just a note to acknowledge your fine wit in listing Leach's *TLS* essay under "Cyberspace."

The revolution of the revisionists is at hand! As you surely know, she and her [ex-]husband also live in Yahoo's cyberspace where they promote the manifesto.

Regards,
Richard Kelly



[Actually, that was an oversight. But are you implying that "cyberspace" is a less legitimate place than "meatspace" for the dissemination of information?]

[The following letter is a reaction to an article by Ivor Wynne Jones in the *Daily Post* (Liverpool), July 2, 2002, deploring that the marble statue of the White Rabbit in Llandudno, Wales, built in 1933, has "become the target for mindless vandals of [the] bizarre modern Welsh culture based on alcohol, drugs and TV violence" and proposing several solutions.]

Is nothing sacred? It's about time someone took some action. On our last visit to Llandudno, years ago, the statue had been vandalized many times over the years and was in such poor condition that it seemed beyond repair. Maybe it isn't *that* bad, and there's some hope. In any event, if it is repaired it should be parted from the plaque and placed indoors or otherwise removed from easy access. Llandudno has always been indecisive about CLD and APL. The hotels in the history are either proud of the connection or aloof and in denial of any importance to the links. Strange. Curiouser. Shameful.

Sandor Burstein



[The plaque claims that CLD wrote AW in Llandudno. See KLs 49 and 50.]

Ravings from the Writing Desk of Stephanie Lovett

If you've been smelling smoke when you turn on your computer, it's because the LCSNA has been burning up the Internet with fast and furious e-mails, all to arrange a wonderful Fall meeting for you. Thanks to the efforts of Mark Burstein, we will be at the San Francisco Museum of Modern Art on November 2nd, where we will gather in their brand-new education rooms for a talk from Doug Nickel, the curator of SFMoMA's show "Dreaming in Pictures: the Photographs of Lewis Carroll", in conjunction with a private tour of the exhibition. Michael Welch has arranged for us to have a presentation from the Children's Discovery Museum in San Jose about their interactive *Alice in Wonderland* exhibit, which will soon be touring the country. We also expect to be seeing a film by Andy Malcolm, a vignette about Dodgson, Alice, and photography. Our day will be capped off with a cocktail party at the nearby Cartoon Art Museum, where we will see comic-related items from the Burstein collection, prepared especially for that evening. Look for your meeting notes in early Fall with all the latest details, but circle the week-end of November 2nd on your calendar now!



Plans for more meetings have also been zooming through cyberspace. I'm very pleased to report that we will soon have an opportunity to return to Chicago, as Joel Birenbaum has arranged for us to meet at the Newberry Library on April 12th of 2003. A number of great program ideas are in the works, which will be announced as soon as we have confirmations from the speakers. You can definitely look forward to the first LCSNA auction since 1994.

A landmark in the offing for the Fall of 2003 will be the Society's first visit to Cornell University. Plans are already well advanced for a jam-packed weekend there on November 7th and 8th, revolving around a major exhibit mounted by Jon Lindseth, and the launch of a Cornell University Press book on Lewis Carroll's letters to his illustrators, to be edited by Morton Cohen and Edward Wakeling. We even have tentative plans for the Spring of 2004, a return to New York University to celebrate the inauguration of our archive there.

Please check in at our website for the latest updates as plans evolve. I hope you will find it a real plus to have so many firm dates for future meetings, and I have every confidence that you will find all of these meetings to be well worth your while to attend. We'll have a full day of unique experiences this Fall in San Francisco, and I would like to remind you that this will be a voting meeting as well.

Heartfelt thanks to you all for allowing me to serve as your president for the past four years.

Touching the Heart

August A. Imholtz, Jr.

On a rainy April 12, 2002, one of the most successful Maxine Schaefer Memorial Outreach readings ever was held at the Sacred Heart's Stuart Country Day School in Princeton, New Jersey, founded in 1963 and now numbering 547 students. About 42 girls from the fifth grade, the last year of the Lower School, attired in their green and blue jumpers, assembled in the school's well-appointed modern theater. LCSNA President Stephanie J. Lovett began the program by introducing David Schaefer, who said a few words about his late wife, Maxine—who she was, how she became so interested in the Schaefer Carroll collection (and here he asked how many of the young ladies were themselves collectors), and why we sponsor readings. LCSNA members and actors Andrew Sellon and Patt Griffin then sat on the edge of the stage and gave a sparkling rendition of the Mad Tea Party scene.

After the applause ceased, Andrew asked for questions, which at first were a little slow in coming. The first questions addressed, in fact, what David had said about collecting and only then did they move on to questions about how the actors prepared, how you represent characters, especially the animal characters, in Alice's world, what treacle is, *etc.* The questions about character portrayal were especially relevant since the girls were getting ready to perform their own play based on a conflation of the two *Alice* books.

The students then played a most delightful and extremely well done Lobster Quadrille and Mock Turtle scene, closing with the poignant "Beautiful Soup". Lucy Lovett then helped distribute to each of the Stuart girls a copy of the Books of Wonder edition of the *Adventures* with a Maxine Schaefer Memorial Reading bookplate.

The following and other photos from the Stuart Country Day reading may be found at www.lewiscarroll.org/meeting/msmrphotos.html.



A Lewis Carroll Scrapbook

August A. Imholtz, Jr.

At the Library of Congress on March 22, 2002, Edward Wakeling, David Schaefer, and I examined a scrapbook that Dodgson had kept from the late 1850s well into the 1870s. The scrapbook consists mostly of clippings, or "cuttings" as the British say, that in themselves offer an interesting window into his mind. There are, however, a few other very, very intriguing items in the scrapbook, about one of which a short article is to appear in the next issue of *The Carrollian*. Another important and exciting discovery in the scrapbook is a printed copy of *Feeding the Mind* that almost certainly antedates the manuscript of the talk that Carroll delivered at Alfreton. A facsimile of that manuscript was published in Selwyn H. Goodacre's *Feeding the Mind: A Centenary Celebration of Lewis Carroll's Visit to Alfreton in 1884* (LCSNA Carroll Studies No. 8).

Two copies of the scrapbook version of *Feeding the Mind* were printed by David Schaefer from a digital image made by Edward Wakeling and presented to Patt Griffin and Andrew Sellon during the general meeting at Princeton in recognition of the outstanding job they have done for the Maxine Schaefer Memorial Reading.

The scrapbook itself was bought by an American undergraduate named Frederic Huidekoper at the Holywell Music Room sale in 1898. Huidekoper became a colonel in the First World War, served on several international commissions, and as a naval historian (an intriguing switch for an army officer) was probably the first American to work with the Russian naval archives in St. Petersburg. He left the scrapbook to the Library of Congress in 1934, and was killed by a trolley car in Georgetown a few years later.

Here is the Library of Congress record for the scrapbook that first alerted Edward Wakeling to its existence many years ago:

AC999/D6/Office Dodgson, Charles Lutwidge

Scrap-book belonging to the Rev. Charles Lutwig [*sic*] Dodgson...bought at the auction sale of his furniture, personal effects and books held at the Hollywell [*sic*] music room, Oxford, on Tues. May 10, 1898, and following days, by Frederic Louis Huidekoper, then an undergraduate at Christ Church, Oxford (1896-98)
[n.p., n.d.]

30 l. illus. 32 x 28 cm.

Collection of miscellaneous clippings with manuscript title page. Partial contents, probably in Dodgson's own handwriting, on inside of cover and on a separate sheet, laid in.

Copies of *Punch* for March 16 and April 27, 1872, *Fun* April 27, 1872, and several other miscellaneous leaves laid in.

In Memoriam

Bill Peet
(1915 – May 11th)

Cartoonist and author Bill Peet was “considered to be on a par with Walt Disney for his storytelling abilities”. He was one of the chief writers of the *AW* script. Peet started working for Disney in 1937 doing fill-in drawings between frames and, by night, tracing dwarfs and, eventually, Donald Duck. It was with *Dumbo*, however, that his true genius finally became apparent to Walt Disney (with whom he often quarreled over the many years of their association). Peet satirized Disney in his drawings for Captain Hook and, to a lesser degree, in his Merlin. After they separated in 1964, Peet pursued a second career as an author-illustrator, writing more than thirty books. His illustrated *Bill Peet: An Autobiography* (Scholastic, 1995), recounting his long career and his disputes with Disney, is well worth reading.

Ward Kimball
(1914 – July 8th)

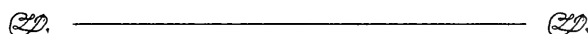
Ward Kimball, one of the “Nine Old Men” of the Disney animation studios, passed away in his home in Gabriel, California. He was a directing animator on *Alice in Wonderland* among many other Disney classics. Two-time Oscar-winner, Dixieland trombonist (“The Firehouse Five+2”), collector of antique toys, cartoonist, railroad enthusiast (some say the full-scale railroad in his backyard inspired his friend Walt to create Disneyland!), and designer of many favorite Disney characters (the Cheshire Cat, the March Hare, the “Mad Hatter” and the 1938 redesign of Mickey himself), Ward was a well-beloved figure in and around the industry for many, many years. He was recently featured in a signed, hand-inked and hand-painted limited edition lithograph cel (\$2,500). Ward will be very much missed.

Yasunari Takahashi
(1932 – June 24th)

We mourn the loss of Professor Yasunari Takahashi, distinguished translator of Lewis Carroll into Japanese and the foremost Japanese authority on, and translator of, Samuel Beckett. He was the President of the Japanese Lewis Carroll Society and also the Shakespeare Society of Japan. His works include but are not limited to the following:

Arisu no ehan was published in 1973; *Fantastic Alice*, edited by Takahashi (Subarushobo, 1976); *Complete Nonsense* (Shobunsha, 1977); *Nursery Alice* (1977), translated jointly with his wife Michi; *Lewis Carroll's Poems—Words from Wonderland*, translated in collaboration with Jun-nosuke Sawazaki (Chikumashobo, 1977); *Letters to Girls* translated with Michi (Shinshokan, 1978); *Words from Alice's Land—Interviews* (1981); *Alice's Adventures in Wonderland* (with Arthur Rackham's illustrations) translated with Michi (Shinshokan, 1985); *Alices in Victorian Age—Lewis Carroll Photographer* (Shinshokan, 1988).

He was a visiting fellow at Trinity and Pembroke Colleges at Cambridge. At Columbia University in New York he delivered the Bernard Beckerman Memorial Lecture, “*The Braggart Samurai: Colliding Cultures in The Merry Wives of Windsor*”. The esteem in which he was held at Cambridge was shown in the festschrift *Surprised By Scenes*, produced in honor of his 60th birthday; ten of the essays were contributed by members of the Cambridge English faculty.



“Who in the world am I?”

Identify the 19th-century author about whom Martin Gardner is writing in the following excerpts from one of his *Scientific American* “Mathematical Games” columns in the 1970s:

- “[He] was trained in mathematics by his father.”
- “His contributions to logic, the foundations of mathematics and scientific method, decision theory and probability theory were enormous.”

- “[His] recreational approach to mathematics is most evident in his views on how mathematics should be taught to children.”
- “[His works] are filled with novel ways of using puzzles, games, and toys for introducing mathematical concepts.”

answer on p.21

**THE STAN MARX MEMORIAL FUND
LEWIS CARROLL COLLEGIATE
ESSAY CONTEST**

As a part of the outreach activities of its Stan Marx Memorial Fund, named in honor of the founder of the Lewis Carroll Society of North America (LCSNA), the late Stan Marx of Roslyn, New York, the LCSNA is sponsoring an annual essay competition. The author of the winning entry will be invited to deliver his or her paper at one of our semiannual meetings, and the essay will also be published in the Society's newsletter and journal of record, the *Knight Letter*, if so determined by the Society's executive committee. The winner will also receive a cash award.

Guidelines and rules for entrants:

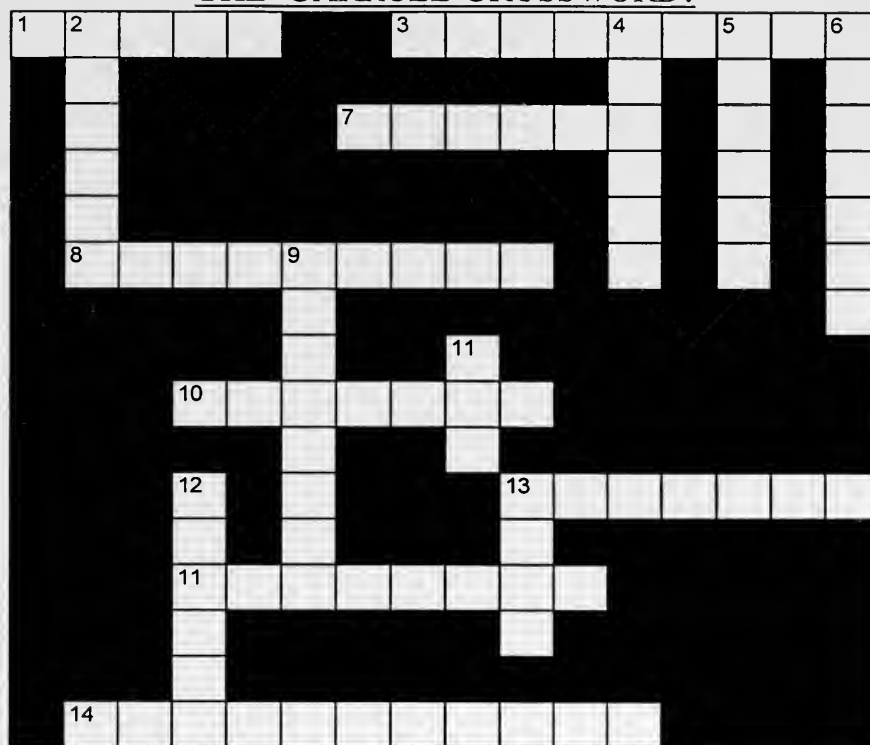
1. The author of the essay must be a student at a U.S. college or university at the time of submission of the essay.
2. The essay must be an original paper on any aspect of the life or works of Lewis Carroll (the Rev. Charles Lutwidge Dodgson). A summary or repetition of previously published work on Lewis Carroll without any original thought or criticism is not acceptable.
3. The essay must be between 2000 and 3000 words in length.
4. The essay must conform to the MLA publication guidelines as described in the most recent version of their *Handbook for Writers of Research Papers* with due attention to such matters as attribution of sources, *etc.*
5. The essay must be submitted both electronically to the LCSNA Marx Essay Subcommittee at the following e-mail address: fabeles@cougar.kean.edu, and in paper hardcopy (three copies, double spaced) to the following address:
Kean University
Department of Mathematics and
Computer Science
attn. Coordinator of Graduate Programs
1000 Morris Ave.
Union, NJ 07083-7131
6. The essay must not already have been published nor be under consideration for publication.

7. The essay must not be simultaneously submitted to any other print or electronic journal or publication nor be submitted to any other such publisher (commercial, academic, or other) prior to or after submission to LCSNA until the LCSNA informs the author of its release.
8. The essay must be written in English although it may treat and quote foreign language translations of Carroll's works and, of course, cite foreign language commentaries, criticism, *etc.* as is customary in any scholarly article.
9. The essay must be received by the LCSNA Marx Essay Subcommittee, consisting of three Carroll scholars, by Oct. 31, 2002.

Responsibilities of the LCSNA:

1. The decision of the LCSNA Marx Essay Subcommittee shall be final.
2. The LCSNA assumes no responsibility or liability for the positions expressed in the essay.
3. LCSNA will not return the submitted essays, or correspondence.
4. The winning essayist will be notified by e-mail and such notification will also be posted on the LCSNA Web site. Such notification will occur by Mar. 15, 2003.
5. The LCSNA Marx Essay Subcommittee, in conjunction with the executive board of the Society, will decide to which LCSNA meeting the winning contributor will be invited.
6. The LCSNA will give the winner a cash prize in the sum of \$250.00 (two hundred and fifty dollars) within three months of announcement of the award.
7. The award will be announced in the first issue of the LCSNA's newsletter, the *Knight Letter*, published after the decision of the Marx Essay Subcommittee.
8. The LCSNA Marx Essay Subcommittee, in conjunction with the editor of the *Knight Letter*, will decide in which issue of the *Knight Letter* the winning contribution (or a long abstract of it) will be published.
9. The LCSNA acknowledges no further claims or responsibilities beyond those specifically stated in "The Responsibilities of the LCSNA" enumerated above.

THE CARROLL CROSSWORD!



Across

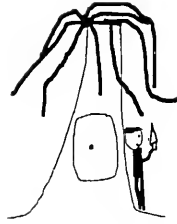
1. A girl who follows a rabbit down a hole in Alice's Adventures In Wonderland.
3. The rabbit had a _____ and a watch
7. The Mad _____ had a tea party.
8. Lewis Carroll was born in _____
10. Lewis Carroll's real name was _____ Dodgson
11. Lewis Carroll invented this kind of poem, in which the first letter in each line is used to spell a word.
13. The _____ took Alice to see the Mock Turtle
14. The _____ smoked a hookah and sat on a mushroom

Down

2. Bill The _____ was kicked out of a chimney.
4. The Mock _____ told a sad story.
5. Christ Church is in _____, England
6. In a story by a dormouse Elsie, Lacie, and Tillie lived in the bottom of a _____ well.
9. Maxine _____ has a memorial fund in her memory that holds readings for children.
11. What color were the queen's roses being painted?
12. The dormouse was in one of these.
13. All that is left after the Cheshire cat vanishes is his _____.

If you have suggestions, or comments for "The Tumtum Tree", e-mail us at TumtumTree42@aol.com. Please give these pages to any young person you know, or please do it yourself.

Editors - Mickey Salins, Lena Salins, and Eva Salins



Tumtum Tree #7

TALES OF TAILS

Everybody knows of the tale of the mouse's tail. But it doesn't seem fair that only mice tails have tales. All animal tails must have tales. What about the tale of the fox's tail or the tale of the dog's tail? Here's a tale of a cat's tail:

*Cleo said to a cat that she slept
on a mat. With a bell and a ball
she'd play all afternoon. But when she
played with some wires
her tail caught on
fire and soon
she was running
all around in the room.
When her owners walked in
all they could do is grin
to see Cleo running and
shouting in a flaming
fire ring. Pour water on
her, extinguish the
flames they watered her
down to keep her
from death.*

By Mickey Salins (which is why Carroll is the 3rd most quoted author on the earth, and I'm not.)



On a Scale of One to Tenniel

In December 1907, when the copyright on the *Adventures* had just run out and many others were trying their hands at illustrating it, E.T. Reed (1860-1933) made this drawing for *Punch*, titled "Tenniel's 'Alice' Reigns Supreme" with the following dialog:

Alice: "Who are all these funny little people?"

Hatter: "Your Majesty, they are our imitators."

Alice: "Curiouser and curiouser!"

This was submitted to us from Clive Hurst, Rare Books Librarian at the Bodleian, via Angelica Carpenter. Can you identify the artists being parodied?

20.

20.

AND THANK YOU TUMTUM TREE - ERS
MICKEY AND LENA SALINS

Lewis Carroll, Photographer

Review by Matthew Demakos

Illustrated by Jonathan Dixon

[INTRODUCTION BY THE AUTHOR.—Princeton's much anticipated publication of their archives, more precisely, Lewis Carroll's photographs, deserves a special mention and in turn a special treatment in our current journal. So to honor Roger Taylor and co-author Edward Wakeling, and a book that will have many of us squeezing on "A List of Top Ten Most Important Volumes for the Lewis Carroll Scholar," I—*sans* reservations—offer this most humble imitation.]



FROM a parcel Hiawatha
Took a volume bound in rosewood,
Bound in shaded spruce and rosewood;
Gently held it in his fingers,
Fingers that caressed the edges.
In this state it lay compactly.
But he burst with inspiration,
And he opened up its pages
Smack-dab in the very middle.
Then he pushed and pulled the covers,
Bent and pried and cracked the covers,
Squeezed them back upon each other
Till the book became a sculpture –
Wings the pages, legs the covers –
Of the Blue Long-legged Heron.

This he perched upon a counter
For opinions there to gather
From the patrons in his bookstore.

First, a father ventured forward
While continuously scratching
In his waistcoat for some reason;
Read the pages, ohhhh-ing, ahhh-ing.
He suggested that the volume,
Lewis Carroll, Photographer

(Though he mispronounced the title)
Did contain a splendid essay,
Taylor-made for Carroll students
(Nor was he a nimble speller).
It so pleased his learned fancies
That the man at once professed it
Was as if he'd read another
Full biography of Carroll,
With photography the background –
Written with a brush extensive,
Written with a helpful structure,
Written with a bid to sources,
Written with a nod to experts,
Written with apt illustrations,
Written with a home computer...
Hiawatha stomped the floorboards
(His reaction automatic
When he hears a record skipping).

Next, his eldest son meandered
Forward with a certain motion
Like a serpent for some reason;
Took the book and browsed the pictures.
Not a mere selection from the
University of Princeton –



So began the grad's suggestion –
 But the *whole* of their collection
 Here presented in the order
 Of the children's author's albums,
 The photographer's own albums,
 Giving one the sense of Carroll's
 Honed variety, his medley,
 His assortment, mixture, hodgepodge –
 Variation, modulation.

This created a new image
 Of the author's photographing.
 He'd not only taken child-friends
 But he'd taken bones and fossils,
 But he'd taken men of science,
 But he'd taken haunted castles,
 But he'd taken famous writers,
 But he'd taken paths and rivers,
 But he'd taken artists' sculptures...
 Hiawatha stomped the floorboards!

 Last, his scrubby schoolboy brother,
 With a neck-brace for some reason,
 Snatched the volume from the counter.
 He suggested that the section
 At the end, the book's last section,
 Pleased him most of all because it
 Listed *all* of Carroll's pictures
 Known to date to have been taken,
 Archived in the world's collections
 Or referred to by the artist
 In his diaries and letters.
 Spewing that the list was surely
 Not constructed by some *weakling*,
 But a gentleman of letters
 In a more convenient order.
 Perfect for the statistician,
 Perfect for percentage makers,
 Perfect for the analyzer,



Perfect for the very anal –
 (Like a hound's before a hydrant
 Hiawatha's leg ascended) –
 Perfect for the tally taker,
 Perfect for the number cruncher,
 Perfect for the old bean counter...
 Hiawatha stomped the floorboards!

 Finally, my Hiawatha
 Questioned all of them together –
 Daddy, Graddy and the Laddy.
 "Would you buy this handsome volume?"

 Then in concert they abused it,
 Unrestrainedly abused it,
 As the most disgraceful volume
 That the world could lay its eyes on,
 Offering such *bosh* to patrons!
 Did he take them, Hiawatha,
 For the most distasteful creatures?
 And they all refused to buy it,
 Choosing HA! to buy some other.

 Thus departed Hiawatha
 With the sculpture of the heron;
 Chucked it in the store's "Remainders"
 Selling for \$5.67.

 Thus his patrons bought another
 With a spine that was not broken.
 Yes, another, quite another,
Lewis Carroll, Photographer.
 For they all extolled its virtues,
 For they all approved the volume,
 For they all believed it handsome,
 For they all admired the scholars,
 For they all enjoyed the pictures,
 For they had a coffee table...
 So we hear another stomping
Leg-end of our Hiawatha.

20.

20.

Answer to "Who in the World Am I?", p.17

Gardner is describing Charles Sanders Peirce (1839–1914), an American described by his fans at the Charles S. Peirce Society (which publishes *Transactions* and can be found at www.peirce.org) as a "mathematician, astronomer, chemist, geodesist, surveyor, cartographer, meteorologist, spectroscopist, engineer, inventor; psychologist, philologist, lexicographer, historian of science, mathematical economist, lifelong student of medicine; book reviewer, dramatist, actor, short story writer; phenomenologist, semi-

otician, logician, rhetorician, metaphysician; the first modern experimental psychologist in the Americas, the first meteorologist to use a wave-length of light as a unit of measure, the inventor of the quincuncial projection of the sphere, the first known conceiver of the design and theory of an electric switching-circuit computer, and the founder of 'the economy of research'."

Gardner's article is in *Scientific American* Vol. 239, no. 1, July 1978.

OF BOOKS & THINGS



The Dickens You Say!

The full text of Hugues Lebailly's talk "Dodgson and Women" which he presented to the LCSNA meeting in New York in April 2001 is to be included in Volume 32 of the *Dickens Studies Annual: Essays on Victorian Fiction*, scheduled to be published in late December '02 or early '03 by AMS Press in cooperation with the City University of New York. "It has been a long wait, but at last we should be able to refer journalists and their like to a 'scientific' paper published in a respected academic journal, and not only to *In the Shadow of the Dreamchild*." Hugues' summary is as follows:

"Again and again, the Reverend C. L. Dodgson, better-known under his pen-name of Lewis Carroll, is described in the media as a more or less active child-lover, whose single lifelong source of pleasure would have been the company of prepubescent girls.

If his most famous extant photographs indeed depict little girls in various attires, an objective examination of his unabridged diaries and published letters demonstrates that, far from deliberately dropping his young friends when they reached puberty, he was very intent on stretching his acquaintance with them as long and as far as they were willing—and as Mrs Grundy would allow him—to. The actual ages of the recipients of his so-called letters to child-friends, his repeated marks of satisfaction at being able to go around with older girls and women as he himself grew older, as well as massive evidence for his fascination with the adult naked female body, have all been overlooked by most of his biographers so far.

In this day and age when pædophilia is unanimously condemned as an abominable crime, it is high time the image of one of the greatest Victorian writers be washed from such outrageous and ungrounded suspicions."

Dickens Studies Annual can be obtained from AMS Press, Inc., Brooklyn Navy Yard, Bdg. 292, Suite 417, 63 Flushing Avenue, Brooklyn NY 11205; fax: (212) 995-5413; amservice@earthlink.net.

A Frosty Knight

For sale: an original pen-and-ink A.B. Frost drawing for *Rhyme? and Reason?* (p.39), "He Goes About and Sits on Folk", depicting the "immensely fat" ghost "Knight-Mayor" sitting on a sleeping man in a four-poster bed (in Canto V, "Byckermert" of "Phantasmagoria"). Image size: 5 1/8 x 3 1/8 inches; 130 x 93 mm. Signed with initials at lower left: A.B.F. With excellent first edition copy of the book. \$12,500 from the Heritage Bookstore, 8540 Melrose Avenue, Los Angeles, CA 90069; <http://heritagebookshop.com/>; heritage@heritagebookshop.com; 310.659-3674; ~4872 fax. The image is at right.

Currents from La Niña

The full English text of an interview with Nina Demurova in the online *The Russian Journal* (Русский Журнал) can be also seen at <http://english.russ.ru/krug/20020401.html>. An excerpt:

Ye.K.: Since the first anonymous translation of *Alice* was published in 1879, under the title *Sonya v strane diva* ("Sonya in the Land of Marvel"), this book has been translated many times. What do you think of these works?

N.D. Yes, it was a very funny title. By the way, an American researcher with Russian roots who spoke some Russian translated this title (back into English as) "The Sleepyhead in Virginland". I don't think he had ever held that book in his hands.

Fundamental Salvation

The Guardian reported May 25, 2002, that with just a few days left before the expiration of the temporary export bar on the photographs [KL 68 p.13], the National Portrait Gallery and the National Museum of Photography, Film and Television have raised the purchase price through a combination of public donations, 100,000 pounds British from the Art Fund and 47,500 pounds British from the National Heritage Memorial Fund.



He is immensely fat, and so
Well suits the occupation:
In point of fact, if you must know,
We used to call him, years ago,
The Mayor and Corporation!



Carrollian Notes

The Alice-in-Wonderland Follies

Review by Monica Edinger

I saw the New York Theater Ballet's "*AW Follies*" yesterday and it was delightful. A local member of the LCSNA had called me last year to tell me how wonderful it was and she was absolutely right. It was conceived and choreographed by Keith Michael, who writes in the program notes, "*The AW Follies*" opens in 1915 at The Palace Theater in New York amid the imagined electrical atmosphere of a diamond-studded vaudeville extravaganza celebrating the 50th anniversary of the publication of Lewis Carroll's literary classic. Alice's fantasies unfold in music hall acts reminiscent of the unapologetically crowd-pleasing effervescence of turn-of-the-century headliners such as Joe Weber and Lew Fields, Lillian Russell, Helen Hayes, Eddie Foy, Vernon Castle, Fay Templeton and Marie Dressler—the perfect time-travel cast."

A small cast and simple set produced a stupendous performance. The effects were very clever. For example, the table for the tea party consisted of a bunch of children, each with a head sticking out of the table and a tea cup on her head. When they moved together the effect was of the long tea party table. Another clever scene was the croquet game with two children playing frightened hedgehogs. My favorite scene though has to be Jabberwocky, which was done with slapping, clapping, talking, *etc.*

This was probably one of the best theatrical versions of *Alice* that I have ever seen. I wish there was a way for them to do it for a LCSNA meeting! According to their website (www.nyrv.org) they will also be performing it around the East Coast this Spring.

Lost in the Map

A visual "Word Map" of *AW* (among 2,000 others) can be seen at www.textarc.org. "Behind the computer glass, Mr. Paley's online software is counting each word and noting its location every time it is used. The oval's black center soon fills with legibly larger versions of every word from the source text...Mr. Paley's software effectively turns any prose into concrete poetry in which a word's size and location are as important to its meaning as how it is used...Once TextArc slices and dices a story, the most frequently used words are the brightest. So in the Carroll work, 'Alice' glows at the center. And each word's location in this linguistic constellation is determined by its exact locations in the story text. 'Cheshire,' for instance, is near the bottom, close to the middle chapters in which the cat

materializes. Roll the cursor over a word, and lines pop out that connect it to all the points in the outer circle where the word is used...Viewing *Alice*, for instance, one can immediately see that the novel's second most significant word is 'know', a paradoxical choice for a work in which neither the protagonist nor the reader ever fully understands what is happening." *New York Times*, Apr. 15, 2002.

A Dis-Parody of Anonymity

Matt Demakos, with Ruth Berman

I. Anonymous Rhymes Carroll Used But Did Not Parody In The Alice Books

- The Queen of Hearts, she made some tarts
- Tweedledum and Tweedledee
- Humpty Dumpty sat on a wall
- The Lion and the Unicorn were fighting for the crown

II. Anonymous Rhymes Carroll Parodied In The Alice Books:

- Hush-a-bye baby on the treetop

Note that "Twinkle, Twinkle Little Star" does not qualify as a nursery rhyme since it has a known author. Yet the author, Jane Taylor, published it in her book *Rhymes of the Nursery*! According to Opie's *The Oxford Dictionary of Nursery Rhymes*, it was collected in 1860 and 1865, in both cases as songs. No wonder the Hatter sings it and doesn't recite it. So we'd like to point out that Carroll only parodied that prolific writer we know as Anon once!

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Alice's adventures in Wonderland, Chapter VI: The Cheshire Cat gets Weirder.

"Strange Matter" by Nick D. Kim at strange-matter.com

From Our Far-flung

Regrettably, Alice Pleasance Liddell's sesquicentennial (150th) birthday passed on May 4th without much ado on this side of the pond.

Books

In December, Random House's "Modern Library" imprint will be publishing a trade paperback edition of *AW/TLG* in its series of world literature. Lynne Vallone of Texas A&M is doing the end notes; A.S. Byatt is providing the introduction. 0-375-76138-1, \$9.

A very well-produced hardcover facsimile of Rackham's *AW* in full color for only \$20 from SeaStar. This contains the Dobson poem and an afterword by its publisher, Peter Glassman. 158717152X.

If you are missing a copy of the fantastic *AW* parody from *MAD* magazine, they have just released a "50th Anniversary" edition of *The Brothers Mad*.

The Dons and Mr. Dickens: The Strange Case of the Oxford Christmas Plot: A Secret Victorian Journal Attributed to Wilkie Collins "Discovered and Edited by William J. Palmer", St. Martins, 2000, 031226576-X, \$24. Mr Dickens enlists the aid of Mr Dodgson in solving a mystery.

"For those interested in children's books with Carrollian references, I recommend Neil Gaiman's *Coraline* (HarperCollins '02, 0380977788). This is one very creepy book, but very cool too. Coraline goes in and out of another world. The one character that guides her is a cat. At one point she is shut into a mirror." ~ Monica

Lorna Hussey's lovingly detailed illustrations grace *Nonsense Verse by Lewis Carroll* (Bloomsbury, '02; 074 7548684, \$16) in an oversize edition "for young and old", including some lesser-known works.

Byron Sewell has again found his muse, and will be delighting us with small books from The Storkling Press. *Echoes* lists book titles taken from Carroll's works [sold out]; *Skinny*



Alice is a mystery involving a collector of Carrollian erotica; *Lewis Carroll's Nightmare: Alix's Adventures in Wonderland* (written with his wife, Victoria), addresses the question "Did Carroll Like Boys?"; *He Thought He Saw* (with August Imholtz) and *Darkling Light, Starless Night* are described as "Sylvie and Bruno fantasies". Very limited editions (10-20 copies, each \$10). 867 Whispering Way, South Charleston WV 25303.

Michele Brown's "New Tales from Alice's Wonderland" series of children's books (Madcap Books/Andre Deutsch '98/99) include *Dinah Plays Hide-and-Seek*, *The March Hare's Big Secret*, *Alice and the Curious Stick*, *The Queen of Hearts and the Wobbly Jelly*, *The Mad Hatter's Striped Pyjamas*, *The White Rabbit's Red Nose*, *Humpty Dumpty's Magic Garden*, and *The Cheshire Cat's Surprise*.

Based on her Cambridge University series of lectures, Margaret Atwood addresses the "doubleness" of being a writer in her book *Negotiating with the Dead: A Writer on Writing*, in which she touches on the dual personæ of Robert Louis Stevenson, Robert Browning, Lewis Carroll and herself, among others.

Jonathan Lethem's *As She Climbed Across the Table* (Doubleday, '97) is a quirky piece of fiction mixing particle physics and Wonderland.

Nancy Armstrong's essay "Sexuality in the age of racism: hungry Alice" is published in her *Fiction in the Age of Photography*, Harvard University Press, 1999.

Robert Littell's new spy novel, *The Company: A Novel of the CIA*, (Overlook Press, \$29) is peppered with allusions to Lewis Carroll and Alice, including her appearance on the cover. For example, a Russian agent goes by the name of "Dodgson," the Soviet

Correspondents

spymaster, named "Starik" or "Old Man," reads *AW* to his "nieces", etc.

"Was Lewis Carroll the same person as Charles Lutwidge Dodgson?" With that question Elaine Svenonius begins her fascinating book *The Intellectual Foundation of Information Organization* (MIT Press, '01). In traditional library science the answer would be no, but that is changing with the whole information science revolution.

One of the founders of China's "New Literature" of the 1920s was Shen Congwen (1902-1988). In his 1928 novel *Alisi Zhongguo youji*, Shen parodies Lewis Carroll and western travel guides in literature, though Wonderland is not usually thought of as travel guide literature in the Swiftian tradition. A full account of Shen's work may be found in *The Encyclopaedia of the Novel*, Vol. 2, edited by Paul Schellinger. (Fitzroy Dearborn, '98).

Articles

Pinhas Ben-Zvi's "Lewis Carroll and the Search for Non-Being" appears in the Spring 2002 issue of *The Philosopher - The Journal of the Philosophical Society of England* Volume LXXX no. 1, and is online at <http://atschool.educweb.co.uk/cite/staff/philosopher/alice.htm>.

Daniel Capano's paper "Antonio Tabucchi, lector de Lewis Carroll," in *Cuadernos de Literatura Inglesa y Norteamericana*, Vol.2, no.2, Nov. 1997.

Joanna Tapp Pierce explores "the artificiality of the 'cultivation' of both gardens and Victorian girls, the feminization of garden space, and gendered power dynamics" in her article "From garden to gardener: the cultivation of little girls in Carroll's *Alice* books and Ruskin's *Of Queens' Gardens*" in *Women's Studies*, Vol. 29, no. 6, Dec. 2000.

The Sea Fairy: In Celebration of Vintage Illustrated Children's Books Anniversary Issue (February '02) reprints "A Sea Dirge" from *Rhyme? and Reason?*.

"Tapestry of human hair found in Carroll's church" read the May 2, 2002 headline in the *Daily Post* of Liverpool. It seems that an 18th century tapestry made from human hair was discovered in Darebury's All Saints Church where Lewis Carroll was baptized and, of course, where his father was rector.

Laurie Ahern, co-director of the National Empowerment Center, has defied traditional psychiatry by recovering from schizophrenia. For years she thought she was Alice in Wonderland. *Houston Chronicle*, April 7 '02.

NYArts, Vol. 7, no. 3 has a short review of *Lewis Carroll, Photographer*. www.nyartsmagazine.com.

"The *Mojo* Beatles Psychedelic Special Edition—1000 Days That Shook The World". *Mojo* magazine (U.K.) mentions Carroll's influence on Lennon's "I am the Walrus", complete with facsimile lyric sheet. www.mojo4music.com.

In *Victorian Studies* (University of Indiana), Vol. 43 no. 4, 2001, Donald Racikin reviews *In the Shadow of the Dreamchild*.

The phrase a "Roland for an Oliver" when referring to acts of retribution, according to a question column in *The Express* (U.K.), Jan. 9, 2002, derives from Charlemagne's knights Roland and Oliver who were so similar as to be indistinguishable. "Eventually," the story goes, "they met in single combat and fought for five days, but without result because they were so evenly matched. They gave blow for blow, tit for tat—a Roland for an Oliver—hence the saying. Incidentally, Lewis Carroll later satirized the knights with his characters Tweedle Dum and Tweedle Dee."

The *International Herald Tribune* of Feb. 22, 2002, reported in an almost unnoticed story "Harvard has discovered the man who really invented the recently-popular crossword puzzle was Lewis Carroll...Unquestionable proof of this fact has been found in a rare collection of Carroll's works and memorabilia presented to Harvard University recently by the Harcourt

Amory estate. The collection includes mathematical games and puzzles amazingly similar to the modern crossword problems." [*All this time we thought it was Al Gore.*]

Beth Shapiro and seven other Oxford and University of London biologists reported in the Mar. 1, 2002 issue of *Science* magazine (Vol. 295) that their analysis of dodo DNA compared with DNA from 37 other species revealed that the Dodo and the Solitaire (another extinct bird) are most closely related to pigeons. A tree displaying the maximum likely phylogenic relationships is provided for the Dodo, previously known by the unflattering name of *Didus ineptus* but renamed *Raphus cucullatus*, and the rest of his "clade of generally ground dwelling island endemics". A clade is a taxonomic group that includes all descendants of one common ancestor. ["*Serpent!*"]

Lewis Carroll is cited in the *Los Angeles Times* summary of the study by Dr. Daniel Geschwind (UCLA) on the genetic component of brain structures leading to left-handedness, Mar. 10 '02.

Prof. Gordon T. Yee of Virginia Polytechnic Institute and State University discusses "Through the Looking Glass and What Alice Ate There" in *The Journal of Chemical Education*, May 2002, Vol. 79, no. 5. The problem is, assuming Alice is not radically changed as she passes through the glass, that she is still only capable of processing enzymatic molecules of her previous handedness.

Oulipo is the acronym for *Ouvroir de Litterature Potentielle*, a French group interested in something called "formally generated literature". One Oulipian exercise, which is described by Phyllis Rose in an article entitled "Dances with Daffodils" in the April 2002 issue of *The Atlantic Monthly*, is called "N plus 7". The idea is to look up in a dictionary every noun occurring in a text and substitute the seventh noun found by counting down from it in the dictionary. She concludes by referring to Lewis Carroll: "One thing N plus 7 teaches us is that nonsense is not silly but pretense is."

The Winter '02 issue of *Critical Inquiry* (Vol. 28, no. 2) prints a 49-page excerpt from Jacques Derrida's address to the third Cerisy-la-Salle conference. Midway in his reflections on the levels of consciousness and human thought, Derrida discusses several passages from the *Alice* books "including the difficulties Alice experienced in speaking to her kitten".

In "Toward a cultural theory of reasoning" in *Review of Educational Research*, Vol. 71, no. 1, Spring 2001, Peter Smagorinsky examines Lev Semenovitch Vygotsky's work positing that "meaning comes through a reader's generation of new texts in response to the text being read" and generally follows Humpty Dumpty's strictures.

Alice's Adventures in the Oral-Literary Continuum by Björn Sundmark was reviewed by Jim Addison in *Lion and Unicorn*, Vol. 25, no. 3, 2001 and by Jan Susina in *Marvels & Tales*, Vol. 15, no. 1, 2001.

Goldie Morgentaler's "The long and short of Oliver and Alice: the changing size of the Victorian child" appeared in the *Dickens Studies Annual*, Vol. 29, 2000.

"From the vault—Lewis Carroll" is featured in *Artforum International*, Vol. 40, no. 9, 2002.

"Surrealists in Wonderland: Aspects of the appropriation of Lewis Carroll" by Jennifer Stafford Brown appeared in the *Canadian Review of Comparative Literature/Revue canadienne de littérature comparée*, Vol. 27, no. 1, '01.

Children's Literature Association Quarterly, Spring 2002, Vol. 27, no. 1 contains a review of *Men in Wonderland: The Lost Girlhood of the Victorian Gentleman*.

The July '02 issue of *Antiquarian Book Review* has articles about Carroll's books by Joel Birenbaum and Selwyn Goodacre.

Performances noted

Kira Obolensky's "Lobster Alice," a play in which Salvador Dali collaborates with Disney on his 1951 animated *Alice* film, was revived last

March at Houston's Stages Repertory Theatre [see KL 63 for the original production]. In the play, according to the *Houston Chronicle*, "Dali is the catalyst for changing the way they (John Finch, the invented animator and his girlfriend, Alice) see the world." In historic reality, upon arriving at Disney studios, one of Dali's first actions was to order 12 live lobsters.

In *The Notebook*, Wendy Kesselman's one-act play at the McGinn/Cazale Theatre in New York in late June, the personæ sit at an *AW* tea party dressed as the characters in an early scene.

The Santa Fe Opera and the Museum of International Folk Art presented John Allman's musical play "The Mask of Alice" March 8–16, 2002.

Actor Michael Richmond-Boudewyns brought his new interpretation of *AW* to the Hershey Theatre in Pennsylvania on March 15, 2002.

On March 14, the Theatre of Western Springs (IL) put on *AW*. "There are wonderful swirls of Matisse-like colors all over the Wonderland," said Carol Dapogny, the director. "It's like falling into a painting, and it's unlike anything else usually depicted in *Alice* plays or performances."

The Evanston (IL) Dance Ensemble presented an original variation on *AW* at the North Shore Center for the Performing Arts on March 22, 2002. The cast included 40 professional dancers and the music ranged from ragtime to classical to contemporary.

Artistic Director Sergey Kozadayeve collaborated with Susan O'Connell in choreographing Salt Creek Ballet's new *AW* ballet in Westmont IL on Apr. 27, 2002.

The Metro Dancers and Portland Metro Performing Arts Center presented a dance version of *AW* on Apr. 27, 2002 in Portland OR.

Minneapolis' Children's Theatre Company, which 20 years ago performed an *Alice* play that was featured in a *Smithsonian Magazine* cover story (August, 1982), is again staging *Alice*, this time directed by Dominique Serrand. He

uses four different Alices, played by two girls, one woman, and one man(!). Through a combination of video and live action, Serrand tries to capture the surreal atmosphere of much of the book. Victor Zupanac composed the syncopated score. April-June, '02.

Ron Cunningham's *AW*, Sacramento (CA) Ballet, March '02.

Atlanta's Festival Ballet Company held an *AW* Tea Party on Mar. 10, 2002.

"Alice in Oil-land" by "Art and Revolution" at the Radical Performance Fest, Oakland (CA), March 31.

William Donnelly's play "Painted Alice" was performed at Leverett Old Library Theatre in Cambridge, Mass., May 3–11. In this play directed by Heather McNamara, Alice is a young female artist who is transported through the canvas into a nightmarish world of real Wonderland figures and some parodies of them, e.g., Sugar and Sucre for the two Tweedles. "A nonsensical artists' gathering at a disco recalls the Mad Hatter's tea party" in the opinion of reviewer Ellen Pfeifer in the *Boston Globe*, May 3, 2002.

With an 80-member cast, the (Allentown) Pennsylvania Youth Theatre presented "Alice" on May 23, '02, featuring choreographed ballet sequences.

The 12th annual O'Neill Puppetry Conference featured a new work by Preston Foerder based on the *Snark*. Waterford, Conn., on June 14–15.

Planned for August 10, 2002 is "The Trial of Alice," by the Niagara Civic Ballet, for the 36th annual Lewistown (NY) Outdoor Arts Festival.

"Jabberwocky" by the Purple Cow Children's Theater in Stamford CN, July 6.

Maria Bodmann's fabulous Balinese puppetry "Alice in the Shadows" played July 20th in Canoga Park CA, and will play on Halloween in San Pedro CA. See www.balibeyond.com for details.

Media:

The Royal Victoria Military Hospital at Netley was the subject of a recent symposium at London's Tate Britain

Museum. Netley was the "largest building of its kind, sprawling for one quarter of a mile along the shore" when it was built in 1863. It housed the first "purpose-built asylum for military lunatics". In 1966, Jonathan Miller used its long corridors for his *AW* film.

The PBS children's reading show "Between the Lions" had an episode broadcast in April and May called "The Chess Mess: Alice Day". This episode "had some pretty cool animations based on the Tenniel drawings: Alice talking, running with the Red Queen, etc." ~ Lauren Harmon

Dodos prominently figured in The National Geographic Channel's show "Extinct", aired in late April/early May.

Mila Jovovich plays Alice in *Resident Evil*, a film based on the video game conflict between cannibalistic zombies and human, or nearly human, commandos. "The few Lewis Carroll allusions are insufficient grounds for any but the most fanatical collectors to see or, worse, to acquire this film." ~ August

"Lewis Carroll's Adventures in Russia", a play by Michael Bakewell, was broadcast on 17 July on BBC Radio 4.

Tom Waits' *Alice*, written with his wife Kathleen Brennan and first presented in Hamburg in 1992, has now been released on CD. "A desperate melancholy pervades *Alice*, whose title track establishes the *Lolita*-like lust, and the tragic consequences, at the heart of the story." ~ Richard Harrington in *The Washington Post*, May 8, '02. "*Alice* is, in short, a revelation. The 15 songs, a hodgepodge of accordion- and piano-flush ballads and Waits' trademark graveyard jump-jazz, form his most tender work." ~ Chris Baty in *SF Weekly*. *Alice* is a fresh recording of the avant-garde opera Waits staged with director Robert Wilson, which was based on a play by Paul Schmidt, the text of which can be seen in the Yale School of Drama magazine, *Theater*, Vol. 26, no.3, 1996, and an unauthorized copy is online at www.front.net/gtausch/alice.htm.

Places

The Inn of Imagination in California's wine country, the historic city of Napa to be precise, contains three rooms, which are tributes to Dr. Seuss, Jimmy Buffett, and C.L. Dodgson respectively, an odd trio to say the least. The CLD room is described as "striped in rich purples and featuring a brass and burl wood bed made in 1867 and matching armoire, this room captures the feel of Dodgson's Victorian era. Bedding is velvet and satin with matching window shades. The private bath captures Alice's descent into the rabbit hole. Dozens of books and photographs adorn the walls. Highly polished hardwood floors give the room a glow of history." 472 Randolph Street, Napa CA 94559; info@innofimagination.com; www.innofimagination.com/charles.html; 707.224-7772; 707.202-0187 (fax).

Roger Tofte and his wife Mavis have constructed a theme park called "The Enchanted Forest" near Salem, Oregon, in the Storybook Land section of which one finds an "AW maze and a rabbit hole adventure". www.enchantedforest.com.

Exhibitions

"Dreaming in Pictures: The Photography of Lewis Carroll", August 3rd – November 10th, at the San Francisco Museum of Modern Art (SFMOMA), curated by Douglas Nickel, with a fine catalog (Yale University Press, \$40). On August 30th, SFMOMA's "Art and Conversation" program presents a lecture "To Stop a Bandersnatch: Meaning and Metaphor in Lewis Carroll's *Alice Books*" by Mark Burstein, to be followed by a docent-led tour. The exhibit then travels to the Museum of Fine Arts, Houston (February to May '03), the International Center for Photography in New York (June to September '03), and the Art Institute of Chicago (October '03 to January '04). See www.sfmoma.org/exhibitions/exhib_detail.asp?id=74.

Artist Fiona Banner showed at the Dundee Contemporary Arts exhibition her giant poster entitled "Arse Woman in Wonderland", which describes a

pornographic film nominally, one assumes, inspired by *Alice*.

"Artext", an exhibit at the Albuquerque Public Library, featured some of the typeset passages from the *Alice* books that inspired Deloss McGraw's illustrations, also on view, from his recent edition of *AW*.

"The Best of the Best: The Guild of Book Workers Biennial Exhibition" at the San Francisco Main Library, May – June '02 included an *AW* bound "with a Nigerian goat onlay" by Catherine Burkhard of Dallas.

Claiming to be the "biggest exhibition about children's books ever held", "Wonderland: From Pietje Bell to Harry Potter" (3 October '02 – 5 January '03) is "twelve exciting pavilions of children's books brought to life", presented by the Kunsthal and the Koninklijke Bibliotheek in Rotterdam. Or take a virtual visit to www.kb.nl/wonderland (in Dutch).

"The Mill Valley (CA) Public Library Celebrates *AW*" in July, with a small exhibit and many activities. http://millvalleylibrary.org/sitedocs/summer_shel.htm.

On 27 November 1998, a single large oak was felled in the National Trust estate of Tatton Park in Cheshire. The "onetree" project aims to show the unique value of our woodlands by showing the volume and quality of work that can be made from this one tree. All parts of the tree were saved and distributed to artists, craftspeople and manufacturers to make a huge range of beautiful and useful pieces. All of this work has been brought together to form a major exhibition, which will travel to five venues across Britain. Go to www.onetree.org.uk, click on "Artists" and then on "Lorna Green" and you will see "Drink Me", a chair with Wonderland associations.

Auctions

A price of \$17,250 was realized on March 28 for a set of six small hand-painted porcelain plaques by John Tenniel "which were used as menu cards for the Tenniel family dinners.

The night's fare was evidently written in the blank spaces with a crayon or grease pencil, and then wiped off after the meal was completed. The characters pictured are The White Rabbit (with his pocket-watch), the Mock Turtle (crying away), the Frog Footman (delivering a letter), the Walrus (without the Oysters and the Carpenter), the Leg of Mutton (taking a bow), and a frog with a rake." PBA Galleries in San Francisco, www.pbagalleries.com/search/item.php?anr=114888&.

Cyberspace

Our fine Webmaster, Joel Birenbaum, has changed the "look and feel" of the Lewis Carroll Home Page, all for the better.

New Age (rhymes with "sewage") prophets Leslee Dru Browning and James G. Gavin at Onelight.com, a site devoted to psychic messages from the "Hollow Earth", have written "An [interactive] Interpretation of LC's Hidden Clues in *AW*" at <http://onelight.com/opep/aw/awl/index.htm>.

An all-cat production of *AW* by "CLAW Theater" (with the help of Paint Shop Pro) at <http://claw.org/theater/alice/>.

Renold Rose's photo-essay inspired by *AW* at <http://hot-buttered.com/photo/alice.htm>.

An Alice Maize Maze at www.greenstick.co.il/. In Hebrew. Also contains other links that will be of interest to Hebrew-speaking Alice enthusiasts.

"Alice's Quest for Emissivity" at www.exergen.com/industry/eductr/alice.htm.

Borges and Carroll by David D. Robbins at www.artisticereview.com/alice_in_wonderland_page1.htm.

"Lewis Carroll's Obtuse Problem" at www.ma.huji.ac.il/~ranb/DPs/dp235.doc.

Caroline Dionne's graduate study "Lewis Carroll, A Man Out Of Joint: The Anonymous Architect of Euclid's Retreat" at www.udl.es/usuarios/s2430206/pumby/carolarc.htm.

A fine site for Carroll-related books and ephemera from the shelves of The

Bookstall, San Francisco: www.bookstallsf.com/alice.html.

A free demo of "American McGee's Alice" can be found by typing "Alice" in the search box at <http://gamespot.com>.

A personal view of the books by "Jen" at <http://www.whatever-dude.com/posts/199.shtml>.

"To Sleep, Perchance to Dream: Kings, Dreams, Brains, and Vats in Wonderland" by one of Stephen Prickett's students at www.duke.edu/~bam9/maybe/alice.html.

"Hunting the Meaning of 'the Snark'" by Christian R. Bonawandt criticizes the critics. www.suite101.com/article.cfm/classic_literature/67104.

A short commentary on "Achilles and the Tortoise" on the website "Platonic Realms": www.mathacademy.com/pr/prime/articles/carroll/.

Things

Cuban-born artist Ana Queral is talented in many media, including dentistry, which she also practices. Her *Alice* paintings (*pintura*), installations (*ambientaciones*) and ceramics (*ceramica*) can be found on her website www.anaqueral.com.mx. The installation "Alicia Segun Ana", made for PEMEX in '96, is looking for a home. "Alice

seen by Ana' is a 36-piece installation with movement, sound and odor, made with different materials and techniques: drawings, paintings, art-objects, ceramics, 3D *papier-mâché*, etc. It has been installed in museums and galleries. Now I would like to sell it so it can be permanently installed. I'm asking only for 200,000 dollars."

New to the Disney Summer '02 catalog are Minnie Mouse dressed as Alice (a beanbag, \$8) and a Markrita figurine in sculpted resin of "Alice and the White Rabbit" (\$95).

L.W. Currey's *Science Fiction and Fantasy Authors: A Bibliography of First Printings of Their Fiction and Non-Fiction*, originally published in 1979 as a primary resource for determining first edition and state, has been revised and is available on CD-ROM. See www.cd-bookshop.com.

The authors of *The Red King's Dream* and *The Alice Companion* have a set of ten hand-colored Tenniel prints (\$39 each) on their website: www.gladstonejones.com/014Alice 2002.htm.

A \$900 Alice doll from the "Lawton Library Collection". www.lawtondolls.com; The Lawton Doll Company, 548 North First Street, Turlock CA 95380. 209.632-3655; ~6788 fax; Customer Service@LawtonDolls.com.

Fine new *AW* gift-wrap paper from the NY Public Library Shop. www.thelibraryshop.org.

Vladimir Verechagin's *AW* etching is available as a print for \$200 at www.picassomio.com/art/1772/en/.

Randy Greif's *AW*, described as "six hours of electronic soundscapes, deconstructed text and computer manipulations" is a boxed re-release on 5 CDs of a 1991-1993 opus. Comes with trading cards! Go to his record label at www.soleilmoon.com and type "Greif" in the search box.

"Blackwork Bag" needlepoint patterns for the Hatter and the Queen of Hearts at www.elegantstitch.com/nostalgic.htm. They sell the charts and supplies.

A miniature stage with seven of the characters: "These vignettes are perfectly scaled to complement traditional European 54mm (2-1/8") collections, cast in fine pewter and meticulously hand-painted." \$82.50 from "Collections of the Cast": www.onebyonellc.com/Collections-of-the-Cast.html; One by One, LLC, PO Box 3197, Lantana, FL 33465; (800)725-9679; (561)582-2436 (which accepts faxes); admin@OneByOneLLC.com.

Grateful Dead-heads at Liquid Blue sell "Wonderland incense" with pictures from the *Nursery Alice*. www.liquidblue.com.

Our Cover

In honor of the symmetrical properties of this issue's number, our cover (the first verse of "Jabberwocky") highlights the work of Kevin Pease. His "ambigrams" (works that read the same upside-down) are a delight. See <http://cerulean.st/ambigram/index.html>. ©2002 Kevin Pease and reprinted with permission.

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